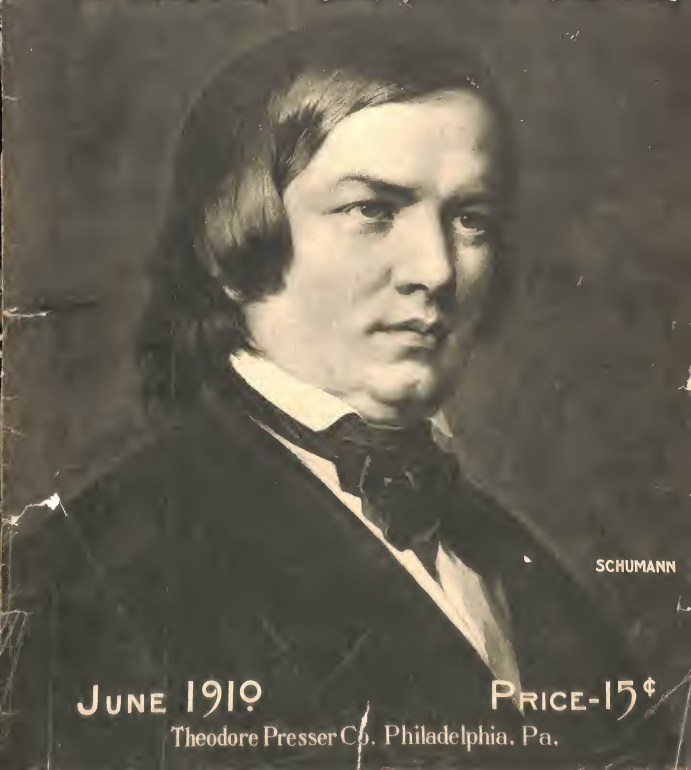


FOR EVERY MUSIC LOVER

THE ETUDE



SCHUMANN

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CHRONOLOGICAL VIEW OF SCHUMANN'S LIFE.

1810. Born at Zwickau, Saxony, June 10th.
 1817. Wrote his first musical composition.
 1816. Studied piano with Kuntzsch, organist of the Marienkirche in Zwickau.
 1821. Wrote choral and orchestral works (in his eleventh year), although he had had no instruction in musical composition.
 1820-28. Attended the Zwickau gymnasium (high school).
 1826. Schumann's father died.
 1828. Schumann enters the Leipzig University as a student of law.
 1829. Went to Heidelberg University as the professor of law there, Thibaut was a profound student of music.
 1830. Obtained mother's permission to apply himself seriously to the subject of music, and went to Leipzig for this purpose. Studied under Wieck.
 1831. Injured his finger by the use of a mechanical device he had invented to strengthen his third finger.
 1831. Gave up the study of piano and devoted himself to the study of composition under Born.
 1833. Wrote Piano-forte Concerto and part of Symphony in G minor.
 1834. Founded the famous musical paper, "Neue Zeitschrift für Musik" (New Journal for Music).
 1835. Gave up editorship of the above-mentioned paper.
 1839. Wrote the famous "Scenes from Childhood," which brought him wide popular approval.
 1838. Sailed in Vienna in order to publish his musical journal among musical surroundings.
 1839. Returned to Leipzig.
 1840. Married Clara Wieck, daughter of his teacher.
 1840. Schumann had hitherto devoted most of his attention to the piano. Now he commenced vocal composition, and during the ensuing year wrote over one hundred songs.
 1841. Composed three symphonic works. The B flat Symphony was performed at a concert given by Clara Schumann at the Gewandhaus, Leipzig, under Mendelssohn. The other two were given in December, the same year.
 1843. Appointed professor of pianoforte playing and composition at the Leipzig Conservatory when it was opened by Mendelssohn.
 1841. Robert and Clara Schumann went on concert tour to Russia, where Clara was received with immense enthusiasm, and her husband's works were much appreciated.
 1844. Removed to Leipzig to Dresden.
 1845. Visited Vienna on a concert tour.

1847. Schumann's concerto, performed by his wife in Vienna, was not received with favor. It is one of the most popular concert pieces among modern virtuosos.

1850. His opera, *Genoveva*, was produced for the first time in Leipzig. It had been composed during his residence in Dresden, where he had been on intimate terms with Wagner. The opera was not a great success, as it was produced at a bad time.

1850. Schumann left Dresden to take up the position of director at Düsseldorf. He was very successful at first, though he was not naturally a good conductor.

1850. Composed the E flat Symphony.
 1853. Owing to increasing ill-health, and to the fact that he was not very well adapted to the post he held, Schumann gave up his position as director at Düsseldorf.

1853. In an article in the *Zeitschrift* he pointed out Brahms as the coming genius. In spite of increasing ill-health and other difficulties, his generous nature could not resist the opportunity of calling attention to the genius of this then comparatively unknown composer. It was thought by many at the time that Schumann greatly overestimated Brahms. After events have proved how keen his critical insight was!

1854. Unmistakable fits of insanity now began to manifest themselves, and in a moment of aberration he attempted to commit suicide by throwing himself into the Rhine. He was rescued by boatmen. Upon his recovery he continued the composition upon which he had been at work. It is unpublished, but Brahms has used the theme for a set of four-hand variations, which form one of his most beautiful and touching works. It was dedicated to Schumann's daughter Julie. After the attempt on his life, it was necessary for Schumann to be placed in an asylum.

1856. He died, forty-six years of age, in the arms of his wife, in whom he found the inspiration for all his greatest works.

LIFE is one great symphony. From the cradle to the grave one finds in music an expression of his highest, richest, divinest life. Music hurls the infant to peaceful slumbers; by its aid the lover woos and wins the maiden of his choice. Music heightens the joy of the wedding; stimulates the flagging footsteps of the soldier on the march; is the expression of his thankfulness for the harvest season; aids by its voice the merry-making after toil; glides with healing wings into the funeral rites; and in death, had we but ears to hear, the music from the other world might roll in upon us and resolve in heavenly harmonies all discords of earth's jangling life.—*Lyman Abbott.*

THE TEACHING OF THE ONLY CHILD.

BY MRS. J. IRVING WOOD.

The only child! Words of a pathetic sound to my ear.

Have you ever stopped to think of the difference between this one ewe-lamb and the child who is a member of a little flock whose daily contact rounds the corners, eases the disposition and enlarges the childish view of life, whose very quarrels and differences make for growth?

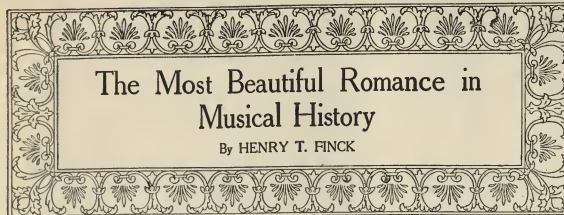
The coming of a parent with an only child to my studio always awakens a fresh every teaching instinct. Here are many things to impart. Here is a little being, a king as it were, surrounded, usually, by an admiring court of relatives eagerly awaiting the development of his latent talent, often terribly latent. His music may mean so much to him. The hour in the studio, or the more frequent half-hour, must be fraught with the atmosphere of unselfish love and self-sacrifice. Every little word or anecdote of the teacher should emphasize the right of others, the power of the music to bring joy into other lives and happiness to ourselves. Should the parents be inclined to expect too much of this, their only one, be not sparing of praise while setting the task well within his reach. But if praise and adulation are the daily diet, stint not your criticism so it be in kindly spirit.

In many instances an only child is much in advance mentally of his companions of like age. Usually he has been a companion, or even a confidant, of his parents. Various little stumbling blocks in technique which you have been wont to surmount by joking allusion, or carefully thought-out story, you must explain seriously as to an adult.

I never shall forget the expression of condescending amusement on the face of a little girl of eight when I mentioned the tonic of the scale as the "mother-tone." "You mean the first tone?" she inquired politely. I quietly subsided and finished the lesson in language worthy of Macaulay.

In my recent reading I have noted that some teachers insist upon a certain system of teaching applicable to all. But this obliterates all individuality. What disastrous results would follow the use of the same method in presenting a subject to carefully curled and bronzed "Mollie," the keen-witted, bright-eyed only daughter, and to little "Johnnie Smith," one of a save on Sundays, and whose head is full of an afternoon ball game or a pillow-fight at bedtime. To the former you might teach the beauty of a singing lute movement by means of some little German lein in the sixth lesson. To the other only the marching soldier with crisp staccato and vigorous tempo would bring pleasure and stimulate interest in the lessons.

With the same principles in view look well to the character of your pupil. It is a poor cook who can teach to eat in all a great calling. Teaching any little child is a great responsibility. And the guidance of an only child requires a little wisdom and abiding tenderness. May we all give of our very best to these little ones.



[EDITOR'S NOTE.—The remarkable love of Robert Schumann for his talented and faithful wife is one of the very brightest spots in the story of musical art. Mr. Finck is peculiarly adapted to write upon this subject as an reader of his first published work, "Romantic Love and Personal Beauty," will realize. In fact this article might well have been a chapter in this book in which Mr. Finck advances the interesting idea that romantic love is the product of modern civilization.]

As a lad of eighteen, Robert Schumann went to Leipzig with the intention of studying law at the university. But while he was enrolled as a studious jurist, he was very much more interested in music. Looking about for a piano teacher, his choice fell upon Friedrich Wieck, partly because of his fame, but largely also because Wieck had a daughter who, though but nine years old, already played astonishingly well; indeed, she began her public career as a pianist the fol-

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CLARA'S RIVAL.

To move our feelings a piece of music must have its dissonances as well as its consonances of sweet sound. The same is true of a love story. The course of true love never did run smooth, as the greatest of poets has told us; certainly that of Clara and Robert didn't.

Schumann was not yet acknowledged a great composer. He was among those who heard it. "Did you not guess," she afterwards wrote to him, "that I played this work because there was no other way of revealing to you something of my inner life? Privately I was not permitted to do this, so I did it publicly. Do you suppose my heart did not flutter?"

Of this interesting mingling of life and music there is much in Schumann's years of courtship.

Girls in love are great diplomats. One day (in the year preceding the concert just referred to) she sent a friend whom she could trust to beg Robert to give back his letters to her which her father, a year previously, had compelled her to return to him. His heart beat violently when he got this message. Even more than the playing of the sonata, this proved that she still loved him. He replied that he was going to keep the old letters, but that she could have as many new ones as she pleased, and gave a sample of the messenger, together with a bouquet. In this letter he begged her to write him a simple "Yes," and she answered: "Merely a simple Yes, you ask for it? It is such a short word—but how important! Yet, should not a heart so full of inexpressible love as mine is be able to utter that word with all its soul? I do—from my inmost depths I whisper to you an eternal Yes."

Wieck did not relent. On Clara's eighteenth birthday he withheld from her a letter Schumann had addressed to her. She knew of it, and wept for days. In a later letter, which came into her hands, Robert says: "In vain I seek an excuse for your father, whom I had always considered a noble man. In vain I seek for his refusal a worthy, cogent reason, such as your youthfulness, or the fear that a premature engagement might harm your artistic career. But that is not it—believe me, he would throw you into the arms of the first man of wealth and title who comes along. His highest aim is concert giving and travelling; for this he lets you bleed, ruins my power and impulse to create things of beauty for the world, and then laughs at all your tears."

LOVE AND MUSIC.

In a later letter he says: "What deprives me all at once of the power to create? If I improvise at the piano the result is clumsy, if I compose I do it without thoughts—except one, which I am eager to paint on everything with big letters and chords—CLARA."



THE SCHUMANNS IN 1845.

And Clara, in turn, thought only of him when she played. After describing the excitement she created at a concert in Prague, and the many recalls, she adds in her letter: "The thought of you while I was playing embued me so that the whole audience became sympathetic and enthusiastic."

In another letter, written in Vienna, she says: "Although the Emperor, the Empress and others conversed with me, need I tell you that I would rather talk with you?"

"So the Kaiser spoke with you?" he replies. "Did he not ask you: 'Are you acquainted with Signor Schumann?' and did you not answer: 'Slightly, your

Majority?" Then he begs her, in the same mood, to try not always to play so well; "for every enthusiastic demonstration will make your father more inclined to withhold you from me."

Week by so means underrated Schumann's genius; on the contrary, he was one of the first to appreciate it. "He speaks of you," writes Clara, "to everybody with the greatest enthusiasm, and asks me to play your pieces." The other day he gave a large party (at which the leading poets in Vienna were present) solely to have them hear me play your "Carnaval" and in February he wants me to play your "Cortez" and the "Etudes Symphoniques."

For a time, indeed, Wieck was in a conciliatory mood. He was willing to let Robert marry Clara provided they promised not to make their home in Leipzig, where their humble circumstances would contrast too much with the affluence of Mendelssohn and David. "One thing is certain," he wrote in his diary, "Clara must never live in poverty and seclusion, but must have an income of over 2000 thalers a year." On this point Clara agreed with her father. She had previously written her lover that while she did not desire horses and diamonds, she did wish to feel sure that her wants would be provided for and that she need not give up her artistic career.

She was quite able to support herself, but on that point Schumann had views of his own. The career of a loving wife and mother seemed to him above that of a concert giver; and as regards teaching, he once wrote to her, "That you give lessons is well, but when you come to be my own you must not do that any more; it will then be my duty."

Apparently, however, his income, in 1838, was only \$750 a year (of which some \$75 came from the sale of his compositions). To this, she wrote to him, she could add the same amount (\$750), if they lived in Vienna, by giving an annual concert, and another similar sum by giving one lesson daily.

In one respect Schumann did not share the opinions of his time regarding women's sphere and powers. He did not discourage Clara's efforts to compose, but assisted her, the result being that she wrote some of the best songs ever penned by a woman, songs which, oddly, reflect Mendelssohn's spirit rather than Schumann's. In 1839, however, she wrote modestly: "There was a time when I thought I had talent for composing, but I have changed my mind. A woman ought not to want to compose; none has ever succeeded in it—Should I be destined for it? To think that would be an exhibition of conceit to which no one but my father formerly could have prompted me."

MORE DISCORDS.

Wieck had asked for a delay of two years and his daughter had consented; so Robert fixed the marriage date for Easter, 1840; but many things happened in the meantime.

The lovers found opportunity for many more or less clandestine meetings, and when they could not see each other they sought solace in their art. "How love does make one appreciative of all that is beautiful!" wrote Clara; "music is now to me quite a different thing from what it used to be. Oh, how beautiful is music, how often my consolation when I feel like weeping."

Wieck introduced other men of distinction to Clara in the hope that she might give up Robert; but in vain. "Strange!" she wrote, "but no other man pleases me. I am dead to all; for one only do I live—for my Robert."

When Wieck found that this method led to no results, his wrath increased. Clara saw him write "never words" which were sent to Robert; "What I had feared has happened; I must do it without his consent, without the parental blessing. That is painful! But what would I not do for you! Everything, everything!"

If that is the case, Robert answered, if he will never consent, why wait two years—why not take the law in your own hands and wed as early as once? He had transferred his home and his weekly paper, the *Neue Zeit-*

schrift für Musik, to Vienna, because Wieck had promised to consent to his marriage anywhere except in Leipzig; but that, he found, had been a mere ruse, to gain time. Wieck became more and more agitated. He threatened that if his daughter refused to give up Schumann he would disinherit her and begin a suit which would last four or five years.

For a time Clara was intimidated. She wrote Robert that the marriage would have to be postponed unless he could bring legal proof that his income approximated \$1,500 a year. He figured out what he got from several sources, and it largely exceeded \$1,000, which, however, seemed to him quite sufficient for a loving couple. A second letter from Clara on this subject displeased him so that he destroyed it. However, peace was soon restored, and Robert now proceeded to write a note to Wieck in which he once more formally demanded his daughter's hand. "We are in need of rest after these terrible struggles; you owe it to yourself, to Clara and to me, to consent."

Wieck now gave his consent, subject to six conditions regarding residence and Clara's property and inheritance, conditions which made it impossible to regard it as a real compromise. "There is nothing left but to invoke the courts," Robert wrote to Clara. "The breach is beyond repair. . . Yet depend on it that friendly relations will again be established later on. He is, after all, the father of my dear, good, hearty Clara, and I promise you that when once we are united, I shall do all I can do to conciliate him."

THE LAST CHAPTER.

When Clara refused to accept her father's conditions he became more furious than ever. He wrote her a letter which, as she informed her lover, was "so ex-



THREE ENGRAVED PORTRAITS OF CLARA SCHUMANN.

treinely insulting that I asked myself in dismay if it could have been written by my own father." He also refused to hand over to her the money she had earned at recitals, on the ground that she owed it to him in repayment for the thousand lessons he had given her.

His conduct for a time resembled that of a madman rather than a parent. Clara's chief rival was the popular pianist Kamilla Pleyel. To her Wieck paid great homage, accompanying her to her concerts, turning her leave, and indulging in other acts calculated to hurt his own daughter. When the court took up the pending suit, he talked so vehemently that he had to be called to order. He accused Schumann of being a heavy drinker—a false charge which caused the lovers inexpressible agony.

The mania for persecution reached its climax in an anonymous letter Wieck wrote to Clara, containing to get this letter before her first great recital in Berlin, which he hoped it would turn into failure, by bringing her to the verge of nervous prostration. Fortunately, the recital had to be postponed because of a slight injury to her hand.

The court to which Wieck had applied dismissed, after a year's delay, his charges as trivial and insufficient. As he did not appeal the case, there was no further impediment to the marriage, which was quietly celebrated on September 12, 1840. What Schumann had called their "superhuman patience" was rewarded by a happy union, both conjugal and artistic. Without neglecting her domestic duties, she continued to play, make friends, acquaintances with her husband's masterworks, which she still inspired by her sympathy, as during their days of courtship. Wieck was reconciled and happiness hovered over the household.

SCHUMANN'S FATEFUL ACCIDENT.

BY FRANCIS LINCOLN.

THE accident which changed Schumann's career from that of the virtuosos pianist to the "Art Songs" of Schumann has been frequently related, but its real part in the career of one of the greatest of masters is rarely been understood.

Schumann had difficulty in raising his fourth finger (reportedly by some his third finger) to the right hand to the height he believed that all the digits should be raised to secure good results at the keyboard. In order to secure the end he desired, he invented an apparatus for holding up this finger while he practiced with the other fingers. Later in his life Schumann condemned the dumb keyboard, as the unfortunate outcome of his accident prejudiced him against all manner of mechanical contrivances. This has led many people to infer that Schumann was injured by playing upon a dumb keyboard, but this was distinctly not the case.

Schumann became so interested in his device that he practiced very steadily with it, believing that he had invented something which would prove of immense value to piano students. He even went so far as to write a series of exercises for use in connection with the apparatus. In other words, he took after considerable use his fourth finger seemed to take on an opposite action. When he desired to direct it toward the keyboard, the finger sprang up and away from the keyboard. In other words, he had lost the ability to control the finger entirely. He also suffered great pain from the effects of the implement.

Schumann endeavored to remedy his trouble by resting his fingers and practicing with his left hand. Physicians were consulted, but while control of the finger returned it failed to respond in the normal manner, and it seemed hopelessly weak. Schumann's left hand, however, was remarkably developed and this may account for some of the intricate and left hand passages in some of his later works.

In writing to a friend he said his misfortune was as follows:

"We did indeed err when we thought we could accomplish by capricious mechanism what the pen-

and leisure of later years would unconsciously bring; or we grasped the handle so firmly that we lost the blade (the reverse is much worse). In this respect, and to make skill balance with other powers, I have often been obliged to correct my ideas. Much which I once considered infallible has been discarded as useless and hindering. Often have I sought to unite the power of opposites, and the equal powers elevate and multiply each other here weaker, and to apply it to art, a poetic whole can be formed only by the harmonious cultivation of skill and ability (culture and talent). I play but resigned on the piano now. Don't be alarmed, I have a lame finger on my right hand, but I must have the injury. Although that was slight in itself it was neglected until the evil grew so great that I can hardly use the hand at all."

The decree of Fate mentioned by Schumann was really one of those peculiar operations of the machinery of destiny which seem to control the lives of some. Schumann did not have the qualifications for becoming a great pianist. He was form. His best work was done in the intimate to every one of us in the future. Fortune frequently comes to Schumann had been able to play he must have composed in an entirely different manner. As it was, show so closely to his kind of artist, his compositions are written with a peculiar artistic worth. All this resulted largely from the fateful accident which many of Schumann's friends considered nothing less than a catastrophe.

The Song Masterpieces of Robert Schumann

From an interview secured expressly for THE ETUDE with

Mme. JOHANNA GADSKI

[Editor's Note:—Mme. Johanna Gadske, one of the foremost Wagnerian Sopranos of our day and also one of the most successful interpreters of the "Art Songs" of Schumann, Schubert, Franz, Brahms and other masters, has given to THE ETUDE the advantage of her valuable experiences in rendering the Schumann Songs before audiences in all parts of America. Mme. Gadske has just completed a series of 50 operatic performances with the Metropolitan Company as well as 48 recitals and concerts. Her next appearance will be at the Salzburg Mozart Festival, in the rôle of the Queen of the Night in the "Figaro."

ROBERT SCHUMANN'S LYRIC GIFT.

One cannot delve very far into the works of Schumann without discovering that his gifts are peculiarly lyric. His melodic fecundity is all the more remarkable because of his strong originality. Even in many of his piano pieces, such as "Varum," "Trümmern" or the famous "Slumber Song" the lyric character is evident. Beautiful melodies which seem to lend themselves to the peculiar requirements of vocal music, crop up every now and then in all his works. This is by no means the case with many of the other great masters. In some of Beethoven's songs for instance, one can never lose sight of the fact that they are instrumental pieces. It was Schumann's particular privilege to be gifted with the acute sense of proportion which enabled him to estimate just what kind of an accompaniment a melody should have. Naturally some of his songs stand out far above others and in these the music lover and vocal student will notice that there is usually a beautiful artistic balance between the accompaniment and the melody.

Another characteristic of the sense of proportion with which Schumann connected his melodies with the thought of the poems he employed. This is doubtless due to the extensive literary training he himself enjoyed. It was impossible for a man of Schumann's life experience to apply an inappropriate melody to any given poem. With some song writers, this is by no means the case. The music of one song would fit almost any other set of words leaving the same poetic metre. Schumann was continually seeking after a distinctive atmosphere, and this it is which gives many of his works their lasting charm.

THE INTIMATE AND DELICATE CHARACTER OF SCHUMANN SONGS.

Most of the greater Schumann songs are of a deliciously intimate and delicate character. By no means one should infer that they are weak or spineless. Schumann was a deep student of psychology and of human life. In the majority of cases he eschewed the melodramatic. It is true that we have at least one song, "The Two Grenadiers" which is melodramatic in the extreme, but this according to the greatest judges is not Schumann at his best. It was the particular delight of Schumann to take some intense little poem and apply to it a musical setting crowded full of deep poetical meaning. Again, he liked to paint pictures, such as "Im wunderschönen Monat Mai," "Frühlingsnacht" and "Der Nussbaum." These songs are replete with the fragrance of out of doors. There is not one jarring note. The indefinable beauty and inspiration of the fields and forests have been caught by the master and imprisoned forever in this wonderful music.

"Im wunderschönen Monat Mai" which comes from the "Dichterliebe" cycle is indescribably delicate. It should be sung with great lightness and simplicity. Any effort toward a striving for effect would ruin this exquisite gem. "Frühlingsnacht" with its wonderful accompaniment, which Franz Liszt thought so remarkable that he composed the melody for it in accompaniment, with but slight alterations, and made a piano piece of the whole—is a difficult song to sing properly. If the singer does not catch the effervescent character of the song as a whole the effect is lost. Any "dragging" of the tones destroys the wonderful exuberance which Schumann strove to connote. The

balance between the singer and the accompanist must be perfect and woe be to the singer who tries to sing "Frühlingsnacht" with a lumbering accompanist.

"Der Nussbaum" is one of the most effective and "thankful" of all the Schumann songs. Experienced public singers almost invariably win popular appreciation with this song. It is probably my favorite of all the Schumann songs. Here again, delicacy and simplicity reign supreme. In fact simplicity in interpretation is the great requirement of all the art songs. The

Up to the time Schumann was thirty years of age (1840) his compositions were confined to works for the piano. These piano works include some of the very greatest ever inspired by his compositions in any instrument. In 1840 Schumann married Clara Wieck, daughter of his former pianoforte teacher. This marriage was accomplished only after the most severe opposition, imagination, and the power of the great father-in-law, who was loath to see his daughter, whom he had trained to be one of the foremost pianists of her sex, marry an obscure composer. The effect of this opposition was to raise Schumann's affection to the condition of fanaticism. All this made a pronounced impression upon his art and seemed to make him long for expression through the medium of his love songs. He wrote to a friend at this time "I am now writing nothing but songs great and small. I can hardly tell you how delightful it is to write for the voice, as compared with instrumental composition; and what a tumult and strife I feel within me as I sit down to it. I have brought forth quite new things in this line." In letters to his wife he is quite as impassioned over his song writing as the following quotations indicate: "Since yesterday morning I have written up seven pages of music (something new of which I can tell you nothing more than that I have laughed and wept for joy in composing them. When I composed them my soul was within yours. Without such a bride indeed no one could write such music, once one has loved, one must and much that it seems almost uncanny. Alas! I cannot help it; I could sing myself to death like a nightingale."

During the first year of his marriage Schumann wrote one hundred of the two hundred and forty-five songs that are attributed to him. In the published collections of his works, there are three songs attributed to Schumann which are known to be from the pen of his talented wife. As in his piano compositions Schumann avoided long pieces and preferred collections of comparatively short pieces, such as those in the *Carnaval*, *Kretschmaria*, *Polka*, so in his early works for the voice, Schumann chose to write short songs which were grouped in the form of cycles. Seven of these cycles are particularly well known. They are here given together with the best known songs from each group.

JOHANNA GADSKI.

though it be one of thousands, will sit "quiet as mice" and listen reverently to the end. However, if one of these songs were to be sung in a flamboyant, bombastic manner by some singer infected with the idea that in order to impress a multitude of people an exaggerated style is necessary, the results would be ruinous. If overdone they are never appreciated. Art is art. Rembrandt in one of his master paintings exhibits just the right artistic balance. A copy of the same painting might become a mere trifle, with a few twists of some vulgar amateur's brush. Let the young singer remember that the results that are the most difficult to get in singing the art songs are not those by which she may hope to make a sensation, but impressions by the measure of a show, but those which depend first and always upon sincerity, simplicity and a deep study of the real meaning of the masterpiece.

THE LOVE INTEREST IN THE SCHUMANN SONGS.

Up to the time Schumann was thirty years of age (1840) his compositions were confined to works for the piano. These piano works include some of the very greatest ever inspired by his compositions in any instrument. In 1840 Schumann married Clara Wieck, daughter of his former pianoforte teacher. This marriage was accomplished only after the most severe opposition, imagination, and the power of the great father-in-law, who was loath to see his daughter, whom he had trained to be one of the foremost pianists of her sex, marry an obscure composer. The effect of this opposition was to raise Schumann's affection to the condition of fanaticism. All this made a pronounced impression upon his art and seemed to make him long for expression through the medium of his love songs. He wrote to a friend at this time "I am now writing nothing but songs great and small. I can hardly tell you how delightful it is to write for the voice, as compared with instrumental composition; and what a tumult and strife I feel within me as I sit down to it. I have brought forth quite new things in this line." In letters to his wife he is quite as impassioned over his song writing as the following quotations indicate: "Since yesterday morning I have written up seven pages of music (something new of which I can tell you nothing more than that I have laughed and wept for joy in composing them. When I composed them my soul was within yours. Without such a bride indeed no one could write such music, once one has loved, one must and much that it seems almost uncanny. Alas! I cannot help it; I could sing myself to death like a nightingale."

During the first year of his marriage Schumann wrote one hundred of the two hundred and forty-five songs that are attributed to him. In the published collections of his works, there are three songs attributed to Schumann which are known to be from the pen of his talented wife. As in his piano compositions Schumann avoided long pieces and preferred collections of comparatively short pieces, such as those in the *Carnaval*, *Kretschmaria*, *Polka*, so in his early works for the voice, Schumann chose to write short songs which were grouped in the form of cycles. Seven of these cycles are particularly well known. They are here given together with the best known songs from each group.

Cycle.	Songs.
Liederkreis	Ich wandelte unter den Bäumen Mit Myrthen um Rosen. Die Lotusblume. Lass mich ihm am Busen hängen. Du bist wie eine Blume. Der Nussbaum.
Myrthen	
Eichendorff Liederkreis	Waldesgespräch. Frühlingsnacht. Wanderlust. Frage. Schöne Thäranen.
Kerner Cycle	O, Ring an meinem Finger. Er, der Herrlichkeit von Allen.
Frauenliebe und Leben	Ich rief die Nacht an. Im wunderschönen Mai. Ich hab' im Traum geweinet.
Dichterliebe	Three of the songs in this Cycle are attributed to Schumann.
Liebesfrühling	

(Part II of this excellent article will appear in the July ETUDE.)



What Polyphony Is and How It Came to Be

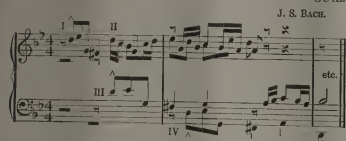
By JAMES FRANCIS COOKE
(From the Young Folks' History of Music)

[Musical history is really an extremely interesting subject when the matter is presented in a thoroughly understandable manner. The story of the work of which the following is a part is so full of interest and so full of history as to be accessible to the beginner and at the same time satisfying and inspiring. The work is designed for adults as well as young people, the only distinction being its simplicity and popular style.]

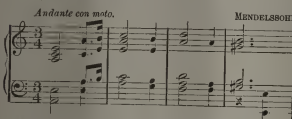
Thus far we have studied only music that consisted of a single series of notes or melody. (See Review for October and November, 1909.) This kind of music was called monophonic (*mon-o-phon-ic*), or one voiced, from the Greek words *monos*, meaning one, and *phono*, meaning voice. The following is an example of monophonic music:



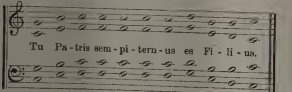
Although this melody has an accompaniment, the accompaniment does not bring in any new melody, and, therefore, there is really only one melody and the music is monophonic. We shall now commence the study of music called polyphonic (*pol-y-phon-ic*), or many voiced, from the Greek words *polys*, meaning many, and *phono*, meaning voice. The following shows how two or more entirely different melodies may be combined.



The science of combining melodies in this manner is called counterpoint, which means point against point, or note against note. If the melody was accompanied by chords in the following manner it was said to be harmonized, and the science of doing this was called harmony.



We know that Haydn, of whom we have already studied, wrote in two parts in a manner called organum (*or-gan-um*), discant, or diapason (*dy-a-phon*), as early as the tenth century. The parts, however, moved in parallel lines, eight degrees, five degrees or four degrees apart in this manner:



This sounds very disagreeable to our ears, and these harmonies are among the first things forbidden in our modern books on harmony. Play the above on your piano and see how tiresome it soon becomes to your ear.

Guido d'Arezzo, who invented the four-line staff also, it is said, wrote in organum with four voices or parts. During the fourteenth and fifteenth and sixteenth centuries the interest in art, manufactures, poetry and music so greatly increased that there came a time in the last-named century known as the *Renaissance*, or rebirth of the civilized world. The discovery by Columbus, in 1492, of America; the invention of printing by Gutenberg in 1490, and, later, the invention of music printing (1496) seemed to awaken the world to new activities in a most remarkable manner. With this awakening came a similar activity upon the part of musicians. Groups of composers, known as schools, arose in England, France, Flanders (Belgium), the Netherlands (Holland) and Italy. We must take to consider a few of the most noted masters of the time.

JOHN DUNSTABLE, who died in 1458, is given the credit of being the first polyphonic musician. He is said to have written the first polyphonic music. Dunstable was an Englishman, a mathematician and astrologer. His music was known all over the European continent.

GAULMIEUX DUPAY (*Duf-ay*), who was born at Hainaut and died in 1474, improved musical notation and developed what is known in music as the canon. The canon is a form of music in which a given melody is accompanied a short distance later by an exact repetition of the same melody. The following is an illustration of this, taken from an old four-part canon known as "Summer Is Coming In." Many believe this to be the oldest known example of polyphonic music. The manuscript of it is now in the British Museum in London and it was supposed to have been written at Reading Abbey about 1240, although many think that the style of the writing shows that it was composed at a much later date.

Another famous composer of this wonderful time was JEAN DE OKEGHEM (*Okeg-eh-em*), who was born in Flanders and died in 1495, and was known as the "Prince of Music." He was employed by three kings, one after the other, and made Paris the musical capital of Europe during his lifetime. He wrote twenty masses and many other compositions, which place him far above all other musicians of his day.

JOSQUIN DE PRES (*Duf-Pray*) was born in France and died in 1506. He was a pupil of Okeghem and held many important musical posts in Paris and Rome. His compositions were numerous and in many different styles. He was also a very great teacher.

ADRIAN WILLAERT (*Vill-a-ert*) (born at Bruges and died in 1562). He first studied law in Paris, but then became a pupil of de Pres. In 1529 he became choirmaster of the great Cathedral of St. Mark's in Venice, and in this position became very famous. He had many important pupils, and wrote masses, motets and madrigals in great number. The motet was usually a sacred part song, while the madrigal was a non-sacred part song.

ORLANDO DI LASSO (*Luh-so*) (or Orlando Lassus), who was born at Mons (Hainaut) and died in 1594, was unquestionably one of the greatest musicians of his time. He had a remarkable voice as a singer, and his music was taken on frequent trips to foreign countries. He was a great choir-master in Munich (Germany), and made his choir famous throughout Europe. He wrote in almost every

musical form then existing and his published compositions number over 2,500. Some of them are rendered by choral societies to this day, as are the madrigals, masses and motets of other composers who lived in di Lasso's time.

TEN TEST QUESTIONS

1. What does a melody consist of?
2. What is music consisting of a single series of notes called?
3. What does the word polyphonic mean?
4. What is the art of combining melodies called?
5. What do we mean by "Harmony?"
6. What was organum, discant or diapason?
7. Who is given the credit for writing the first polyphonic music?
8. Tell something of Du Fay, de Pres and Willaert.
9. Who was Orlando di Lasso?
10. Are works of the composer's we have studied ever rendered to-day?

THE FOLLOWERS OF SCHUMANN.

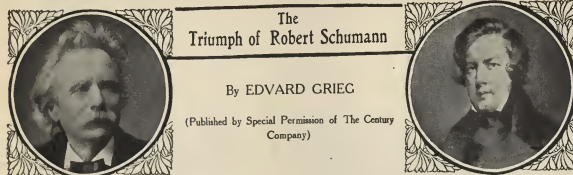
By HERBERT ANTCLIFFE.

WHAT was it that made the influence of Schumann on the music of the latter part of the nineteenth century so great? Primarily, of course, it was his great genius as critic, his exercised over the young and the study and diffusion of all the best music and the highest principles of his art. But although only in a secondary degree, yet it was to a large extent owing to the attraction which Schumann's music had on the enthusiastic spirits of his day which drew to him as disciples (he probably never had a pupil) men who were to carry his message to every country known to the westward, practically all of them men of high ability, some possibly even greater musicians than himself. The way in which such a man as Schumann, who would never have made a teacher in the ordinary sense of the word, was able to influence so many of one of those psychological problems which has never yet been, and probably never will be, solved.

Perhaps the most striking feature of this coterie or school, was the diversity of the character and temperaments of its members. Wherever serious musical effort was to be found Schumann exercised an attraction, even though the gifts and aims of the person on whom it was exercised were of a totally different kind, and sometimes almost opposite character to those of Schumann himself. And when that influence had been at work for years it never seems to have changed the nature or class of work in which the disciple was engaged. He did not demand, in fact, because he had discouraged, any blind following of his own principles and work. Of his two greatest followers, Johannes Brahms and Joseph Joachim, neither took the works of Schumann as models for his own compositions, but both submitted themselves to his direction to study and imitate the work of the classic masters.

Y save for a rigid adherence to the principles of these masters the work of the two have little in common. Carl Goldmark and Joachim Raff were hardly to be called disciples, though they came under his influence and benefited by his advice to the deepening of the effects of their varied works and the carrying further abroad of his serene and healthy idealism. A man of less strong individuality, such as Theodor Kirchner, naturally was more of a direct follower than those I have named, and many of his delightful *genre* pieces are clearly models of his own work of Schumann. But even in such cases, and particularly in that of Kirchner himself, the light facile touch was not lost, but was sweetened by its contact with the similar characteristics of his master, and purified by the earnestness he imparted. The heavy but fiery independence shown in the least satisfactory of the works of Schumann as models for his own compositions, the two extremes of character, those of Kirchner whose work was ennobled by the influence of Schumann, and between the two there is every grade of well and ill-balanced mind, strengthened or corrected with the ruling mind.

As a critic and writer his work bore fruit in that of such men as Edward Kruger (who was himself his exact contemporary), Wladimir, Richard Pohl, Hermann Deiters, Max Kalbeck and many others, the diversity of whose aims is almost as great as their diversity of gifts. In this respect, as in others, the very essence of Schumann's influence was that it could not did not in any case result in the loss of individuality, but rather in the strengthening of it.



The Triumph of Robert Schumann

By EDVARD GREG

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[Editor's Note.—The following excellent article is selected from a critical discussion of the work of Robert Schumann by the great Norwegian composer Edvard Greg. It is taken from one of many articles published in "The Century Library of Music," an excellent twenty-volume collection of essays and piano-forte pieces edited by I. J. Faderewski.]

SOME years ago a young lady was sitting at a piano, singing, on board a steamer on the coast of Norway. When she passed, a stranger stepped up to her, introducing himself as a lover of music. They fell into conversation and had not talked long when the stranger exclaimed, "You love Schumann? Then we are friends!" and reached her hand.

This is characteristic as illustrating the intimate quality in Schumann's art. To meet in a quiet comprehension of the master during a mysterious *l'esprit* at a piano—that is genuinely Schumannesque—to swear by his hammer in associations and debating clubs, or amid the glare of festal splendor—that is decidedly non-Schumannesque. Schumann has never ostentatiously summoned any body of adherents. He has been a comest without a tail, but for all that one of the most remarkable comets in the firmament of art. His worshippers have always been "the single ones." There is something in them of the character of the sensitive mimosa, and they are so unhampered apt to hide themselves and their admiration under the leaves of the "Blue Flower" of romanticism that it would seem a hopeless undertaking ever to gather them into a closed phalanx, like, for instance, that of the Wagnerians. Schumann has made his way without any other propaganda than that which lies in his own music. His progress has, therefore, been slow, but for that reason the more secure. Without attempting by artificial means to anticipate the future, he lived and labored in accordance with his own principle: "Only become an ever greater artist and all things will come to you of their own accord."

That this principle was a sound one has been confirmed by the present generation, by whom Schumann's name is known and loved, even to the remotest regions of the civilized world. It is not to be denied, however, that the best years of his artistic activity were passed before the world knew his greatness, and when recognition at last began to come, Schumann's strength was broken. Of this melancholy fate I received a vivid impression when, in the year 1884, I called upon his famous wife, Clara Schumann, in Frankfurt-on-Main. I fancied she would be pleased to hear of her husband's popularity in so distant a region as my native country—Norway, but in this I was mistaken. Her countenance darkened as she answered dimly, "Yes, now!"

The influence which Schumann's art has exercised and is exercising in modern music cannot be overestimated. In conjunction with Chopin and Liszt, he dominates at this time the whole literature of the piano, while the piano compositions of his great contemporary, Mendelssohn, which were once exalted at Mendelssohn's expense, seem to be vanishing from the concert program. In conjunction with his predecessor, Franz Schubert, and in a higher degree than any contemporary—not even Robert Franz excepted—he pervades the literature of the musical "romance," while even Mendelssohn is relegated *ad acta*. What a strange retribution of fate! It is the old story of Nemesis. Mendelssohn received, as it were, the fruits of admiration in advance; Schumann, less than his due. Posterity balanced their accounts, but, in my opinion, it has, in its demands for justice, identified itself so completely with Schumann that it has treated or directly wronged him in advance. Scarcely as regards the piano and the musical romance, in orchestral compositions Mendelssohn still retains his position, while Schumann has taken a place at his side as his equal.

man could not have written a single one of his many piano compositions without the most intimate familiarity with the subtlest secrets of that instrument. Nor need anyone be told that he was a most admirable player. One of the best friends of Schumann's youth, the late Ernst Ferdinand Wenzel, teacher at the Leipzig Conservatory, with whom I often talked about the master, used to recall with a sad pleasure the many evenings in his old study when he would sit at twilight in the corner of the sofa in Schumann's den and listen to his glorious playing.

The attempt to turn the master's greatest and most obvious merits into defects is such sharp practice that one would be justified in attributing it to a subtle acquaintance of that "jurisprudence" which he flings into Schumann's face, with reproaches for having devoted too much time to it at the expense of his music. However much energy and infernal ingenuity in the invention of charges, one may be disposed to concede to the writer here, in the question of the technique of the piano—he has allowed his zeal to run away to such an extent that he has forgotten to cover himself. In wishing to hit Schumann he hits himself. He openly betrays how destitute he himself is of any idea of the technique of the piano. Wagner or other composers, retrogressed, expressed, as is well known, a very different opinion of Schumann's piano compositions, of which he always spoke with warmest admiration, and in the appreciation of which he was a first-class and powerful pioneer. Liszt advocated Schumann's claims at a time when no one else ventured to do it. Wagner, on the contrary, tried to make an end of him long after his death, when his reputation was as firmly established as that of Wagner himself. If this matter concerned Wagner only as an individual, I should not undertake to discuss it in an article on Schumann. But it concerns, in my opinion, in an equal degree, Wagner the artist. It is possible that Wagner the individual would not recognize Schumann's greatness; but it is absolutely certain that Wagner the artist could not recognize it. His effort to dethrone Schumann was a total failure, and the reason is clear: that it was not feasible. Schumann stands where he stood, impenetrable—as does Wagner.

THE GREATNESS OF THE SYMPHONIES.

A survey of Schumann's art will disclose the fact that, when emerged from his youth and early manhood, he was no longer able, as it seems, to think his own thought with consistency to the end. He was afraid of himself. It was as if he did not dare to acknowledge the results of the enthusiasm of his youth. This happens that he frequently sought shelter in the world of Mendelssohn's ideas. From the moment he did this he passed his zenith; his soul was sick; he was doomed long before the visible symptoms of insanity set in. It therefore a futile labor to seek the real Schumann in his latest works, as one may do in the cases of Beethoven and Wagner. This is most obvious if we examine his latest choral compositions. But before cataloging this we have, happily, the satisfaction of cataloging as masterpieces of imperishable worth a series of orchestral compositions, and, foremost among these, four symphonies. Who has not been carried away by the youthful freshness of the symphonies of Schumann; by the grand form and impulse of the C major symphony, and its wonderful *adagio* with the heavenly scaling altitudes of the violins; by the E flat major symphony, with its mystically mechanical and minor movement (Schumann is said to have imagined his procession entering Cologne Cathedral), and finally, who has not marvelled at the conception of the D minor symphony, with its tragic exaltation and magnificent unity.

MENDLSOHN'S FAILURE TO UNDERSTAND SCHUMANN.

Much is being whispered in corners about the attitude of Schumann and Mendelssohn toward each other. One thing is, however, likely to impress the unprejudiced observer as being curious, viz., that Schumann's writings furnish numerous and striking evidences of his boundless admiration for Mendelssohn, while the latter has never mentioned Schumann's name in any of his many letters does to do accident. Whether Mendelssohn was really silent, or whether the editor of his letters, out of regard for his memory, has chosen to omit all references to Schumann, is not a matter of great consequence. This, however, is beyond dispute; his silence speaks, and we of posterity have the right to draw our inferences from this silence. We arrive at the conclusion that here we have the clue to a judgment of the opinions which the two masters entertained of each other.

THE PERSONALITY OF ROBERT SCHUMANN.

FREDERIC S. LAW.

Of how many on Mendelssohn's part there can be no question. He was of too pure and noble a character to be animated by such a sentiment, and moreover, his fame was too great and too well established to compare with Schumann's. But his horizon was too contracted to enable him to see Schumann as the man he was. How perfectly comprehensible! He had his forte in clear delineation, in classical harmony, and where Schumann fell short of his requirements in this respect, his honesty forbade him to feign a recognition which he could not candidly grant.

The chief impediment to Schumann's popularity was his total lack of faculty of direct communication which is absolutely indispensable to the making of a good conductor or a beloved teacher. I fancy, however, that he troubled himself very little about this. In fact he was too much of a dreamer. Proofs are not wanting that he actually took pride in his unpopularity. Thus in a letter to his mother he writes: "I should not even wish to be understood by all." He need give himself no anxiety on that score. He is too profound, too subjective, too introspective to appeal to the multitude.

THE SONGS OF ROBERT SCHUMANN.

If there is anything at all that Schumann has written which has become, and which has deserved to become, world literature, it is surely his songs. All civilized nations have made them their own. And there is probably in our day scarcely a youth interested in music to whom they are not, in one way or another, interwoven with his most intimate ideals. Schumann is the poet, contrasting in this respect with his great successor, Brahms, who is primarily a musician, even in his songs.

With Schumann the poetic conception plays the leading part; to such an extent that musical considerations are subordinated, if not entirely neglected. For all that even those of his songs of which this is true exert the same magic fascination. What I particularly have in mind is his great demand upon the compass of the voice. It is often no easy thing to determine whether the song is intended for a soprano or alto, for he ranges frequently in the same song from the lowest to the highest register. Several of his most glorious songs begin in the deepest pitch and gradually rise to the highest, so that the same singer can rarely master both. Schumann, to be sure, occasionally tries to obviate this difficulty by adding a melody of lower pitch, which he then indicates by smaller notes placed under the melody of the original conception. But how often he thereby spoils the most beautiful flights, his most inspired climaxes! Two instances among many occur to me—*Ich grüße nicht und stille Thürnen*—for which one will scarcely ever find a singer who can do equal justice to the beginning and the end.

Schumann failed, perhaps, of the full achievement which his rare gifts entitled us to expect, because of his openness to influences is intimately connected with that germ of early decay which prevented him from consistently pressing on to his goal. But whatever his imperfections, he is yet one of the princes of art, a real German spirit to whom Heine's profound words concerning Luther may well apply:

"In him all the virtues and all the faults of the Germans are in the grandest way united; so that one may say that he personally represents the wonderful Germany."

COMPOSER AND INTERPRETER.

BY HERBERT ANTCLIFFE.

THOSE of us who have had our ears shocked with the noise and dissonance of the works of modern composers very readily blame the inventors of those chords and combinations which are the cause of our trouble. We imagine that these composers take a pleasure in sounds which are too harsh for our ears, or else with tongue in cheek are amusing themselves at our expense and at the expense of their art. But it will be noticed that in nearly all cases this impression is caused when such works are conducted or played by interpreters other than the composers themselves. In most cases, especially where (as in the case, for instance, of Dr. Richter) the conductor-composer is an able conductor, we find that when the composer himself comes on the scene to interpret the work much of the harshness disappears, the dissonances are modified, and whatever is beautiful and effective appears in the foreground.

Surely here is a little moral for conductors and performers; that is, to make the least of eccentricities and the most of whatever appeals by its beauty, and the reason for the "modernism" will become more apparent with knowledge of the complete work.

Owing to his father's position as a publisher and bookseller, and to his own pronounced love of music, manifested at an early age, music and literature were the principal influences that moulded Schumann's character during its formative stages. Later in life these impulses, working upon a naturally introspective and diffident temperament, evolved a personality which could not but make itself known through a highly original style of artistic expression. The apothegm that the style is the man is certainly true of Schumann. His works are himself, and the key to them must be found by considering the man; and the man may be made comprehensible—at least so much as the mystery surrounding any human being may be cleared up—by a study of his works. Nowhere does his music give that peculiarity impersonal impression which is made only by two or three of the greatest masters, e. g., Bach and Beethoven, and sometimes Mozart. It is always subjective and always suggests Schumann the man, Schumann the artist; hence, as in life we often blame our fellow-men unjustly through not knowing all the circumstances that move them, he has often borne the imputation of wilful complexity and obscurity for the failure to take a broader and more comprehensive view of his personality.

Not that obscurity and unnecessary complexity do not at times cloud the clearness that one might wish in a work of art, but such drawbacks are peculiar to his mode of thought and are often due to the imposition of standards inapplicable to his intensely personal manner of expression. At a period when a classical routine was considered more important than at present, his later efforts to make up for the lack of such an early training may have given some justification to Dr. Schenker's epigrammatic saying, that Schumann began as a genius and ended as a talent. Certain it is that the fresh and original forms, the surprising rhythms, the strongly marked and characteristic style that so fascinate us at his best, belong to the earlier part of his career, to the man himself and not to a school. Then, too, the decline in inspiration toward the close of his life was evidently caused by mental disturbance, which in the end led to the final tragedy of all. No one can tell just when this sapping influence began its deadly work, but we may well be grateful that it spared so much that was noble in form and conception, even if it did not conform to scholastic precedents. The greater breadth of view that now prevails is strikingly apparent in comparing the tone of criticism on his works with that of to-day. Like all gifted beyond his fellows, he wrought in advance of his age; some that were treated with polite toleration only forty or fifty years ago are now reckoned among his finest achievements. Even he himself was distrustful as to the lasting value of more than one of these.

As a child he was overflowing with spirits; like his contemporary Chopin, with whom he had other traits in common, he had the ability of illustrating individual peculiarities in music; hardly had he acquired the elements of piano technique before he amused his playmates and companions by sketching them in little pieces in such characteristic fashion that all recognized the likeness. But at adolescence ready spirit of merriment left him; the brooding melancholy that clouded his later life made its appearance. At college he avoided his fellow students; music was the only key to his confidence, the only topic that could win free and unrestrained conversation with him. He seldom expressed himself with perfect facility; after middle age, indeed, speech appeared to be a world with no little difficulty. He seemed to live in a world in which music was the language—thoughts, sentiments, actions, people were all embodied in terms of his art. The more active this inner life, the less inclined he was to take interest in the events of outer existence, until at last the creatures of his imagination were exemplified by his invention of the Band of Davids (*Davidbündler*), a group of imaginary musical critics, each typifying a particular phase of his the form of discussions between these unreal poet-sonages. It was a poetical and ingenious idea, but a step in a dangerous direction for one of his mental little pieces, and an indication of the final catastrophe that wrecked his life.

It must not be thought, however, that he was always in the shadow. The circumstances surrounding his marriage drove him perforce out of himself; he became practical, almost a man of business, when it was a question of winning the woman he loved. What that marriage meant to him as a man and an artist the reader will see elsewhere; for a long time it gave him a true taste of the joys of life. Though sorely troubled by the years of contraries that preceded their final union, they led to some of his finest works. In a letter written about a year before his marriage he says: "Truly from the contests Clara has cost me much music has been caused and conceived. The concerto, the sonatas, the Davidsbündler dances, the Kreisleriana, the novellettes own their origin almost entirely to them."

It can be readily understood that such a personality could find neither congeniality nor success in the clear, objective work of the teacher, nor was it better adapted to the essentially similar functions of the conductor. He did not seem to realize the significance of his presence in the class-room; he listened as though his thoughts were elsewhere, and seldom had any comment to make. It was much the same in his conducting; only his reputation as a musician and the personal esteem in which he was held by all who knew him made his brief experiences in either field possible.

As a critic Schumann was noteworthy for his kindly and encouraging spirit. Severe he could be when he confronted mediocrity, assuming the airs of superiority, or when he considered the dignity of his art assailed by sensational and unworthy methods; but he had a discerning eye for budding genius, however singular and foreign its manifestations might appear to public taste. His critical career opened with a strong appreciation of Chopin, who met with strong opposition in Germany, and ended with his glowing announcement of Brahms as the successor of Beethoven, which seemed almost profane to the musical public of the day. There were, to be sure, others who did not justify all his hopes, but this showed the disposition, only too rare in critics, to judge by the best and not by the worst. The tone of his criticisms, removed from unreasoning praise on the one hand and equally unreasoning censure on the other, was an influence of great good in modifying both of these extremes in contemporary writing of that nature.

SOME FAMOUS CONSERVATORIES.

THE name conservatory is derived from the Latin word, *conservare*, which means "to preserve," and was used to denote the idea of preserving music from corruption. The idea of a school of music for this purpose emanated from Italy, the most ancient being the four Neapolitan schools, Santa Maria di Loreto, San Onofrio, De' Poveri di Gesù Cristo, and Della Pietà de' Turchini, which all sprang from the first school of music founded at Naples before 1600 by Jean Timoteo. The conservatori of Venice arose out of the school founded by another Fleming, Willaert, four in number. Probably the first music school of all, however, was that founded by Gregory the Great in Rome during the sixth century, in order to improve and maintain an adequate body of singers for St. Peter's.

Coming to modern times, the Paris Conservatory was founded as a free school of music by the Convention Nationale, August 3, 1795. Its first suggestion was due to a horn player named Rodolphe, and a plan which he submitted to the minister Amelot in 1775 was carried into effect in 1784. Another school was founded shortly after, and finally the two were merged into the present Conservatory, which has grown to be one of the foremost musical educational schools in the world.

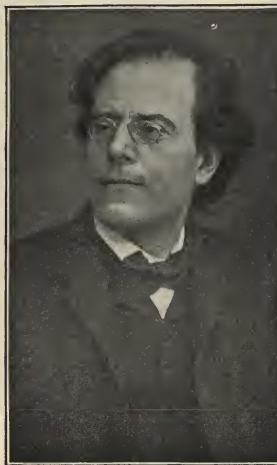
The Hochschule of Berlin was established in its present form in 1875, on the reorganization of the Royal Academy of Arts. Like the Paris conservatory, it was formed by the amalgamation of two existing bodies. It consists of two entirely separate parts, one devoted to composition, and the other to instrumental study. Since 1872 the pupils of the Hochschule have given three or four public concerts every year, and since 1876 operatic productions have been added.

The Leipzig Conservatory was founded by Mendelssohn, under whose direction it was opened April 3, 1843. It has played an exceedingly important part in the musical history of the last half of the 19th century, many of the world's greatest composers having been trained there.

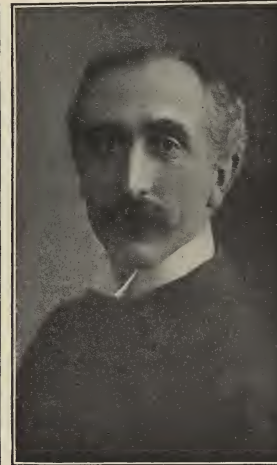
The Etude Gallery of Musical Celebrities



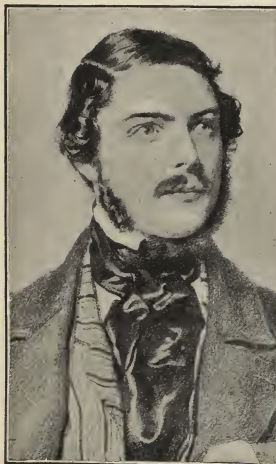
Sigmund Thalberg



Gustav Mahler



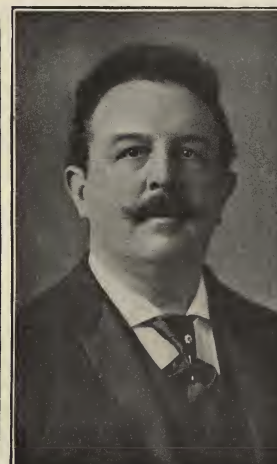
N. J. Corey



Alexander Dreyschok



Augusta Holmés



Victor Herbert

to profit by her instruction, she was obliged to refuse many advanced pupils. Her rule was to give no private lessons, and to accept only students first thoroughly prepared in her methods at the "Hoch" Conservatory in Frankfurt by her daughter. It was only through the personal influence of the Prince of Hessen, whose family were upon intimate friendly terms with her, that an exception was made in the writer's favor, admitting him without previous preparation to her classes.

Madame Schumann practiced regularly and with unflagging interest, and played, when the occasion offered, and implied a cure, rheumatism, permitted, with a modicum of power, a certainty and finish, scarcely attainable at her time of life. Her principal skill lay in the business and delivery of her recitals, and her clear, intelligent conception of formal beauties. The admired and enjoyed her playing, was lifted and carried by it, but seldom deeply stirred.

Aside from her authoritative renditions of her husband's works, her chief successes in concert were with compositions of the "Two Big B's" as she called them, namely Bach and Beethoven. Her Chopin readings were never synthetic, and when she was announced for a Chopin number, even her most enthusiastic worshippers confessed that it was "an unfortunate choice."

Always earnest and thoughtful, sometimes grave even to solemnity, yet warm and genial, tender, but never passionate, strong and noble, but never overwhelming, always simple and self-forgetful, scoring tricks, displays and stunts to the effect of the highest and grandest emergencies, but never swept from a certain self-possession by the torrent of enthusiasm; such were her nature and her playing, and so similar and evidently inseparable that she was often mistaken in doubt as to which was the offspring of the other, but one felt very sure that nothing in her personal life or her professional career ever had or ever could shake the dignity, courtesy and calm of so great and wise a woman.

As is well known, long before her marriage with the now famous composer Robert Schumann, Clara Wieck, as daughter and pupil of the much sought teacher, that name in Leipzig, enjoyed an early registration as the first lady pianist in Europe. She began to appear in concert when only ten years of age, and with her great talents and exceptional training, her success was rapid and her reputation grew. When several years her senior, was at the beginning of their acquaintance only an obscure student, taking piano lessons of her father and composing in a small way under an assumed name. For years he dared not to admire and worship from afar this swiftly rising star, already so far above him and mounting so surely and brightly toward the zenith of resplendent renown. Only after long waiting and desperate struggle with parental opposition and a final lawsuit, was Schumann able to make Clara Wieck his wife. But later it was chiefly to his name that her great celebrity was due. Her star had not sunk but his had risen, such is the superiority of creative over mere interpretative power, and musicians of to-morrow will remember Clara Wieck simply as the maiden name of the wife of the great composer.

At sixty-four Madame Schumann still spoke of making progress, remarking that she had gained more during the past year than in any one of the preceding ten. It was impossible to restrain a smile at the ringing of the question so often asked by pupils and amateurs alike, "Professor, how long will it take me to finish the piano?"

That which impressed me most in her teaching, excellent as it was in all respects, was her unvarying patience and gentleness, even with very trying pupils. There are many infinitely inferior teachers who feel that duty binds them to furnish each pupil with a given amount of abuse per lesson, and who cannot do the lack of self-reliance and information by the assumption of an exaggerated sensibility, which makes them furious at a rhythmic blunder and throw them into spasms at a false note. They resemble a parent who, once he knew, who made a habit of raising his voice to a shout when he came to a passage in his sermon which even his dim perception recognized as unusually flat and dull, hoping to atone by vehemence for stupidity and platitudes.

It has always been a pet theory of mine that the really good masters who have anything to teach, will have too much self-respect to lose his temper in a lesson hour, and too much interest in the work and the pupil to notice whether a mistake made is personally agreeable to himself or not. He is paid to instruct, not to enjoy, and owes it to art to be always a gen-

tleman in her service.—Rulow and List to the contrary notwithstanding. An excellent cure for such super-sensitive musical exploiters would be to have seen Madame Schumann sit, quiet and well-bred, through a merciless vivisection of one of her dead husband's chaotic compositions, one which very likely was dedicated to herself in the early days of their love, and every measure of which was fraught with sacred memories; and then to hear her just, dispassionate detailed criticisms and kindly helpful suggestions and admonitions. Truly with her art stood higher than self.

THE INFLUENCE OF HEREDITY AND YOUTHFUL TRAINING UPON SCHUMANN'S CAREER.

BY CLARENCE G. HAMILTON.

For the sources of a man's greatness we must look to his early surroundings. Parental tendencies and tradition, natural environments, youthful friendships, all have their influence upon budding genius, and tinge the full flower of later life. Judged by these standards, Robert Schumann was apparently an exception to the rule, for, unlike most musicians, he had no musical heredity. But if we remember that music is a cultivated form of expression, we discover that his musical strivings were really a continuation of that passion for art which dominated his father's life, and which, in the case of the elder Schumann, found its vent in the parallel guise of literature.

Robert Schumann's paternal grandfather was a clergyman of good standing, who eventually became Archbishop of Weida. Robert's father, Friedrich August Gottlob Schumann, born in 1772, was intended by his parents for a merchant, and to this end was given a good education. But his love for literature forced him continually away from this career; and as a result of various writings he finally obtained a position in a bookstore at Zeitz. Here he fell in love with the daughter of the chief surgeon of the place, Johanna Christiana Schnabel. Objections were made to the marriage on account of Schumann's insufficient resources, and, with indomitable perseverance, he applied himself so zealously to writing that, in a year's time, he had amassed a thousand thalers, a sum sufficient to set him up in business for himself. In 1798 he entered into partnership with a merchant of Nonneburg, and received the reward of his labors by his marriage with Zeizkau, and with one of his brothers, established the house of "Schumann Brothers," which continued in a flourishing condition till 1840, and which undertook many important publications. Filled with enthusiasm for the rising romantic school, he completed, as one of his last hours, German editions of the works of Walter Scott and Byron, himself translating some of the important poems of the latter writer.

Robert's mother was a woman of moderate culture and practical views of life. Her sympathy with art was small, and it became her cherished wish that Robert should succeed as a man of affairs—a wish that was put aside only after a long struggle, in which his mother, who frequently kept him at her house for long visits, and can imagine that Robert was completely spoiled by the adulation of these two women. Thus his naturally dominant nature asserted itself in his leadership in all boyish sports. When his friends landed together in an orchestra, too, it was Robert who took command; and later, in his student days, it was he who advanced the fight against the musical pharisees, and who founded and edited the journal which refused to submit to conventionalities, and struck out fearlessly to assert his own personality in his own way, snapping his fingers at musical authority.

But distinction was not his aim. His nature was willfulness, brought less agreeable consequences. He studied, for instance, only what attracted him, and delighted in striking out along paths of his own invention, in defiance of his teachers. So he tried the experiment with his fourth finger which ruined his prospects as a pianist. Again, he left untouched necessary parts of his study, notably the study of languages, because these did not appeal to him, and in consequence found himself seriously handicapped in the technique of his art.

SCHUMANN'S YOUTHFUL STUBBORNNESS.

Stubbornness was the natural accompaniment of his wilful disposition. In his dealings with his mother and guardian after his father's death, this characteristic is veiled by a diplomatic bearing which amusingly recalls the tactics of the spoiled child. His mother determines that he shall be a lawyer, and accomplishes his matriculation at Leipzig University. But having done this, she is powerless to compel him study. He relates that on one occasion he went so far as the door of the lecture room, and then slowly walked away. This seems to have marked the extent of his law studies at Leipzig, where his time, as he tells us, is spent in "playing on the piano, writing letters and Jean-Paulisms."

At Heidelberg there is the same story. Money is artfully wheedled out of his unwilling guardian for delightful journeys to surrounding places and finally to Italy; but of law there is little account made; and at last, in a letter which is a model of eloquence, which would soften a heart of adamant, he wrings from his mother her consent to his musical career. So also, when his pianistic designs are nipped in the bud, he turns undauntedly to the study of composition, apparently strengthened in his determination by the unexpected obstacles in his way. Again, in his marriage with Clara Wieck in absolute defiance of her father's bitter antagonism, we see the crowning act of an invincible will.

From his father was derived his strong imagination and his burning desire for expression. As a boy he browsed through his father's bookshop, stimulating his fancy at will. From the writings of boyish poems he came at fourteen to assist his father in some of his literary work. At the latter time, too, he seized with avidity upon the works of the imaginative writers of the day—Scott, Byron, and especially Jean Paul, the ultra sentimental and fanciful delineator of extreme moods. On his first visit to Leipzig we find him contracting a strong friendship for a young man of kindred tastes, and afterward making with him a sentimental pilgrimage to the scene of Jean Paul's labors, and gloating over the relics found there. Heine, too, came in for a share of his adulation, and was made the object of attention on the same journey.

But Schumann's greatest passion was his expression in his music. Gaining piano prowess, however, he applied it to fanciful characterization, picturing to his comrades events and scenes such as were afterward embodied in his groups of short pieces. Thus he music meant for him a carrying forward of literary ideas into mystical regions inaccessible to speech alone. As the full dignity of music revealed itself to him, however, he gradually emancipated it from this servage. In a later edition of the "Carnaval," for instance, he erased the fanciful names formerly attached to his movements.

SCHUMANN'S TASTES.

Highly strung and delicate in adjustment as was his nature, it is not surprising that he shrank from persons of coarse or mediocre fibre, attaching himself to a chosen few companions. The average student life at the universities has little attraction for him, and with two or three friends he pores over masterpieces and analyzes the art-status of musicians. Having been brought into contact with the best in literature in his life, he cultivated that nice discrimination between the pure and the spurious which gave him rare judgment as a critic. This very nicety of mental balance, however, could be the more easily overthrown, as was proved in the unfortunate closing days of his career, when his reason plunged headlong into a gulf of chaos.

Fostered as it did certain headstrong qualities, there were, nevertheless, both light and shade in his work. His sterling quality of sincerity, and that enthusiasm for true merit wherever found, which gleams through all his productions, both literary and musical, and struck out fearlessly to assert his own personality in his own way, snapping his fingers at musical authority. But distinction was not his aim. His nature was willfulness, brought less agreeable consequences. He studied, for instance, only what attracted him, and delighted in striking out along paths of his own invention, in defiance of his teachers. So he tried the experiment with his fourth finger which ruined his prospects as a pianist. Again, he left untouched necessary parts of his study, notably the study of languages, because these did not appeal to him, and in consequence found himself seriously handicapped in the technique of his art.

Keeping Pupils' Accounts and Collecting Lesson Fees

[The following is taken from Mr. Geo. C. Bender's forthcoming work, "Dollars in Music!"]

HOW TO KEEP PUPILS' ACCOUNTS.

In no other branch of the business side of the musician's work is there usually shown so much neglect and general "slackness" as in keeping accounts. Yet, keeping and collecting accounts is so important a matter that a considerable part of the expense of the large commercial concerns is created by this department.

There is nothing so annoying to the average business man as the evidences of clumsily kept accounts. In fact, there is no question that many parents of pupils have been prejudiced against excellent teachers by the failure to present a correct bill at the proper time. Teachers resort to various methods of keeping records of the lessons taken by pupils. Many excellent books are published for this purpose. Probably the plan most usually followed is that of employing a page ruled thus:

Month of January 19__													
Pupil's Name	Jan. day				Feb. day				Mar. day				Total
	1	2	3	4	5	6	7	8	9	10	11	12	
A. Jones								\$10.					
B. Miles			1			2				3			\$
C. Stone	1											2	\$20.
B = Evening S = Six													

This is probably the very simplest method of bookkeeping that could be devised for the teacher's use. The numbers at the tops of the columns represent the days of the month, while the numbers in the columns represent the serial order of the lessons in the term. Most teachers give lessons upon the term plan, charging so much per term of five, ten, fifteen or twenty lessons. The amounts in the columns represent payments made. All teachers naturally desire to have all term payments in advance, but this is not always practicable. Sometimes the teacher is obliged to extend credit for a limited period. After all, it is really not credit in many cases, as when advance payments are made the goods have not been delivered. Therefore, at the end of the month in which the term is completed the page might look as follows:

Month of March 19__													
Pupil's Name	Mar. day				Apr. day				May day				Total
	1	2	3	4	5	6	7	8	9	10	11	12	
A. Jones													
B. Miles													
C. Stone													
B = Evening S = Six													

The amounts due represent the balance to be paid, and should be carried over to the next month. In this way the teacher cannot only tell the condition of each individual account, but can also ascertain the total of

A PRACTICAL CARD SYSTEM

(See description below)

No.	Lesson	Month	Date	Term	Rate	DAYS	Mon.	Hour	9.00 am
No. 17	Class. I.					<i>Lesson Average</i>	<i>Note</i>		
1	1	Dec	1	1	75		<i>Good</i>	Feb	9
2	2		8	1	75		<i>Good</i>		16
3	3		15	1	75		<i>Good</i>		23
4	4		22	1	75		<i>Good</i>	Mar	2
5	5		29	1	75		<i>Good</i>		9
6	6	Jan	5	1	75		<i>Good</i>		16
7	7		12	1	75		<i>Good</i>		23
8	8		19	1	75		<i>Good</i>		30
9	9		26	1	75		<i>Good</i>	Apr	7
10	10	Feb	2	2	75		<i>Good</i>		14
									20

Stub.
(Retained by Teacher for Reference.)

RECORD SIDE OF CARD.

Card.
(Retained by pupil and brought to each lesson.)

Studio of Mr. and Mrs. AND ASSOCIATES.

This card certifies that _____ has been a pupil of _____ in the study of _____

for the number of lessons marked on the reverse and the sum percentage to _____

Five of these cards entitle a pupil having over 75% to a certificate, providing no lessons are lost except through protracted illness. The card must be kept safe by the pupil. Pupil will kindly report any error in account at once.

Lessons lost from any other cause than protracted sickness will be charged to the pupil. This notice is intended among all teachers. All arrangements to make up lessons must be noted on the reverse. Whenever possible, pupils desiring lessons at other hours will be accommodated.

Payments are strictly in advance. This is done a universal standard. Time lost by tardiness is accountable to the pupil. Any percentage below 75% indicates that the work of the pupil should be improved. The following number of daily practice hours are suggested.

REVERSE SIDE OF CARD.

Reverse of Stub.
Left Blank

This acts as a kind of certificate and at the same time gives some of the rules and regulations the teacher observes.

(The above cards are two-thirds the size of the original.)

the gross income, and also the total of the outstanding accounts at a glance.

Teachers have so very little time for bookkeeping of any kind that any system to be practicable must be one requiring very little time. The following card system has been tried in practice for a number of years, and found very desirable. The objections to a card system of this kind are: (1) The cost of printing the cards to suit individual needs. (The bookkeeping system described above can be accommodated in many different kinds of standard accounts.) The writer uses for many years the books which are printed for the use of milkmen in keeping daily and monthly accounts, and which are ruled like the above. The books cost about forty cents apiece.) (2) The second disadvantage is that the teacher cannot see at a glance just exactly how much is due and how much has been paid during the month as can be seen by the above method.

A CARD SYSTEM.

In the above illustrations the stub at the right is to be preserved by the teacher. They may be kept in numerical order or in alphabetical order in a small card catalogue. The card proper, after being made out, is separated from the stub and kept by the pupil who brings the card to each lesson. The top of the card is written the record number, the number of the term, the day or days upon which the lessons are to be taken and the hour of the lesson. In the first column are the series of lesson numbers in the term. In the second column are the dates upon which the lessons fall. The third column is left for notes of any description, and the fourth column is left for recording purpose to indicate the number of lessons that have been paid for.

The advantage of this system is that it serves for a record for both teacher and pupil. The pupil brings the card to each lesson, and as the lessons are taken the numbers in the margin are punched. The pupil is loath to bring a card upon which is a record of unpaid lessons, consequently the teacher has less difficulty in collecting the bill. The card also serves as a warning of the approaching end of the term. The card also serves as a bill and a receipt in most cases. The card serves as a means of impressing parents of your business-like methods. The card takes only a very little time to make out, and by doing your bookkeeping a little at a time, regularity is promoted and the task of spending one or two hours making out books and bills is spared. The card also serves as a kind of certificate for the pupil, indicating just how many lessons have been taken. The stub at the left is filled out to correspond with the card. Absences may be recorded by simply writing the dates upon the back of the card. The system is very simple, and yet all comprehensive. Both sides of the card are here shown, indicating how the percentage system keeps the parent informed of the pupil's progress.

BILLS, RECEIPTS AND STATIONERY.

We have noted how the parent is liable to be influenced by the teacher's business methods. This also pertains to his stationery, as well as his receipts and bills for services.

The stationery should be neat and simple, and elaborate letter-heads should be carefully avoided. The paper should be of the best quality and a sheet folded, as in the case of ladies' note paper, although you may not need the extra sheet, gives an air to your note that

Payments strictly in advance.
All lessons except those last by personal visits must be taken on forfeit.

STUDIO OF
ALICE CARRUTHERS
VOICE PIANO THEORY

BROOKLYN, N. Y., Dec. 1, 1909

TO *Mr. Adam Mason*
FOR SERVICES AS SPECIFIED

PUPIL *John Mason*

TO 20 WEEKLY PIANO LESSONS

TERM COMMENCING *Dec. 1, 1909* TERM ENDING *April 14, 1910.*

TO MUSIC FURNISHED

*First Steps for the Piano
Pianette Short Printing Book
Grove's Grammar, Spelling Book
The Child's Own Music*

RECEIVED PAYMENT
Alie Carruthers

AMOUNT
40.00
1.50
1.50
43.00

FORM OF BILL SUITABLE TO THE REQUIREMENTS OF THE MUSIC TEACHER. THIS REPRODUCTION IS TWO-THIRDS OF THE SIZE OF THE ORIGINAL.

A finely printed, single sheet of cheap paper could never give the feeling of a sample of a simple letter-head.

MISS ALICE CARRUTHERS.
ROCHESTER, N. Y.

Piano-forte instruction.

Consultation hours.

100 P. M. on Thursday.

Or by appointment.

Many will prefer to leave off the business notice.

In making a diploma, the teacher should avoid the accepted forms employed by commercial houses if only for the sake of serving individuality.

The pupil expects something more of you than the same kind of a bill to receive from his teacher or his employer. It will be necessary for you to adapt your bills to suit your individual needs. The above form is a comprehensive one for most cases.

DIPLOMAS

The idea of giving some form of written testimony that a pupil has accomplished a certain amount of practical work is as old as academic education. In the very first schools we collect the plan of giving diplomas as a recognized practice. That pupils and parents delight in having such diplomas is too evident for the teacher to ignore. Even those who may never have had the diploma, and who therefore are unacquainted with the pleasure of receiving one, will be glad to have it. If the teacher has not undertaken the quite a positive plan of having a diploma made for his own use.

This is to certify that *John Mason* has completed a certain amount of practical work in the study of the piano-forte, and is entitled to the diploma of a pianist.

Given at my studio, on this day of the month of December, 1909.

THE ORIGINAL, PRINTED UPON FINE PAPER, IS THIRTEEN INCHES SQUARE.

he may purchase published blanks at far less cost, which serve the purpose quite as well. The following is a sample blank diploma. Thousands of teachers are using these, or smaller diplomas, with a very appreciable effect upon the returns they receive from their business.

SCHUMANN AS A JOURNALIST.

BY CAROL SHERMAN.

ROBERT SCHUMANN'S work was deeply interested in literature, and attained quite the unusual local reputation as an author. It is somewhat surprising, considering this fact, that the son's genius turned to music, since as far as the observations of his biographers go, there was no pronounced evidence of musical ability among the ancestors of Robert Schumann.

Some renowned musicians prior to Schumann had become well known for the volume and character of their literary work. Many of his contemporaries wrote much upon the subject of music. Von Weber was a gifted writer, and Wagner ranks almost as high as an author of dramatic poems as he does as the composer of the remarkable music by which they were better known.

Schumann's collected works were published in 1854 they made four large volumes. Much of this material was collected from matter that Schumann had written for various journals, particularly the famous *Neue Zeitschrift für Musik*.

Much of Schumann's writings are highly imaginative and idealistic rhapsodies upon musical compositions and upon their composer. Although written in prose, they show poetic gifts of the highest order. Schumann might readily have been a great poet if he had concentrated his attention upon the development of his literary gifts.

His idea of using assumed names to represent his different moods was certainly unique. He was also astonishingly adept at sketching the portraits of famous musicians with whom he was acquainted. He seemed to be able to read their inner thoughts with a kind of telepathic penetration which was one of the most applauded of all his literary feats.

With very few exceptions, Schumann's criticisms were kind and showed the nobility of his character in a marked degree. Irony and ridicule he could employ if necessary, but he was far more partial to just praise, and even ecstatic eulogy when such a composer as Brahms or Chopin arose to merit it.

At one time he attacked Meyerbeer's *Huguenots* with considerable severity, but this was so unusual that all of his biographers make note of the fact. Schumann

was a builder and not a destroyer. His criticism was rather like that of the genial Dr. Oliver Wendell Holmes than like that of the acid George Bernard Shaw. His big heart and ebullient, artistic enthusiasm made all of his journalistic efforts so impressionistic that Schumann raised himself up to a different class from that in which the ordinary magazine writer or editor ordinarily resides.

The manner in which Schumann's famous paper came into existence is interesting. Schumann had a coterie of friends who met at an inn or restaurant in Leipzig, called the *Kaffeehaus* (Coffee-Tee). Strange to say, he almost invariably remained silent at these gatherings, preferring to listen and meditate upon what he heard. Although his pen was fluent, his flow of language in conversation was said to be obstructed by his diffidence and natural modesty. One of Schumann's young lady friends is reported as saying that after she had sat side by side with Schumann in a rowboat for over an hour while upon a moonlight outing, during which Schumann remained absolutely silent, the young master said, "To-day we have perfectly understood each other."

The gatherings mentioned took place in the winter of 1833-34, and the project of starting a new musical journal found its birth in them. Much of the music publicly performed at the time was said to be very trivial and artificial. The lesser-known and untimely works of Rossini, Herz and Hummel in many cases were preferred to those of Beethoven, Schubert and Mozart. To combat this artificiality these enthusiastic young men determined to employ the power of the printing press.

The musical papers of the time were inclined to be weak, spineless and vacillating. Schumann openly accused them of "honey-daubing," intimating that they smothered the deficiencies of the tottering musical taste of the writers with needless and saccharine criticism. Consequently Schumann founded the *Neue Zeitschrift für Musik* on April 3, 1834. Schumann dedicated it to "youth and movement," and as a motto he selected the following lines from the prologue to Shakespeare's Henry VIII:

"Only they
Who come to hear a merry lawdy play,
A noise of targets, or to see a fellow,
In a long motley coat, guarded with yellow,
Will be deceived."

Schumann remained the editor of the paper for over ten years, until 1841 when Franz Brendel assumed the position. Schumann's only contribution to the journal after this time was his famous "discovery" of Johannes Brahms. The generosity with which Schumann did his utmost to promote the popularity of the works of Chopin and Brahms are everlasting to his credit. The *Neue Zeitschrift für Musik* is still in existence. It was combined with the *Musikalische Wochenschrift*, a paper made famous by championing the cause of Richard Wagner.

ARTHUR SULLIVAN ON MUSIC.

DARWIN says: "Neither the enjoyment nor the least direct use to man in reference to his ordinary habits is of life." Physiologically he may be correct, but as soon as mere rudimentary actions are left, and existence becomes life, his statement is completely false. Indeed, music is, as this philosopher also writes, bound up in daily life, and a necessity of existence. Of its usefulness in daily life there can be no question. What would religious services be without organs and singing? What would armies be without bands? If music were a luxury, would people spend so much time and money on it? It is not to obtain mere entertainment; it is because it is a necessity to satisfy certain requirements of the mind. It enters into the body. Here and there you will meet with a person who says, "I never eat salt—I do not require it." Well, you are sorry for him. There is evidently something wrong in his physical constitution. So when any one assumes a tone of lofty superiority, and boasts that he knows nothing about music, and pretends not to be able to distinguish one tune from another, you may either accept his statement with some reserve, or you may conclude that there is something wrong in his physical or mental faculties, and recommend an aurist.



Schumann's Best Known Teaching Pieces

A Guide for the Teacher and the Music Lover to the Most Interesting and Profitable Selections from Schumann's Works.

[Editor's Note: In order that the readers of THE ETUDE may not be disappointed in purchasing Schumann's works for teaching purposes or for home reading, we append the following carefully selected list of the most frequently mentioned and discussed Schumann works, as a whole, beyond the grasp of any but the most advanced players. Selections from these works are often the most beautiful of all the Schumann compositions. Some of the pieces are extremely difficult to play properly. The *Clavier* Fantasia, the *Kreisleriana*, the *Symphonic Etudes*, all of which several eminent musicians have nominated as the greatest of the Schumann pianoforte pieces in another part of this issue, are only to be mastered by the most capable of players. Most of the following pieces, however, eminently suitable for teaching purposes, and form a distinct group from the average of pieces selected by some teachers for educational purposes.]

A strong and vivid imagination, great individual will power and the advantages of a kind of general culture denied to most musicians in their youth contributed to make the early compositions of Schumann, written for the most part for the pianoforte, strikingly original and peculiarly desirable for teaching purposes. Franz Liszt is quoted as saying of Schumann, "Schumann thinks rather than anyone else since Beethoven."

Like Beethoven, Schumann, notwithstanding his early training at the keyboard, never permitted his musical thought to be limited or constrained by the technical requirements of the piano. Consequently some German critics claim that his compositions are "unklaviermäßig," or unplianistic. This is by no means the case, since everything that Schumann wrote is playable, although he did rebel against those composers who wrote music only as their fingers discovered it while improvising at the keyboard.

Schumann's artistic tendencies are strongly indicated in his early works. In the first place, he made it very clear that he preferred to follow the short and concise song form and the dance form rather than that of the sonata or the nocturne. Practically all of his early compositions of any length are really little more than a series of such pieces bound together under one general title. He was said to have classified them in chapters in a book. In fact, he was prone to call some of them *Nocturnes*.

It is the custom at concerts given by great pianists to play these "group" pieces in the serial order given by Schumann, but there is really no logical reason for doing so in every case. One might as well be expected to play the whole set of Chopin's Nocturnes at one time. In order to get a clearer idea of these pieces as a whole, it is well to make a short list of them.

Teachers with any but the most advanced and serious-minded pupils will find it very unprofitable to attempt to give Schumann's works, such as the *Papillons*, *Corona*, *Fantastische Kreisleriana*, *Nocturnen*, *Nachstücke*, *Fachgeschmack*, *Romance* and *Blumenstück*, in the order in which they are published. The music lover who desires to get a more intimate view of Schumann as a composer, or for the teacher who realizes the necessity for grading the pupils' work with unremitting care, these pieces, as collections, have less value. There are, however, numbers from these groups that may be played as separate pieces and are frequently singled out by virtuosos for concert use. In order that the readers of THE ETUDE may select their Schumann music intelligently, and in order that younger teachers who may be unfamiliar with the Schumann literature may be guided in selecting pieces for possible recital use in connection with any contemplated commemoration of the anniversary of the birth of Robert Schumann, the following list of the best known and most useful Schumann teaching pieces is given, together with a short description. The name of the group is given

first, and this is followed by the names of the pieces from the group which are likely to be of most value to the teacher.

PAPILLONS, OPUS 2 (TWELVE PIECES.)

These are supposed to represent in part scenes from a masquerade, and in part conversations between lovers. Schumann was inspired in writing these short tone poems by the writings of Jean Paul Richter, a well-known German philosopher, whom Schumann greatly admired.



A CRAYON PORTRAIT OF SCHUMANN.

DAVIDSBUNDELTANZ, OPUS 6

Each one is a token of the remarkable imaginative gifts of Schumann. In his earlier years, when these pieces were written, he gave them fanciful names, many of which represented visionary characters with whom Schumann was given to communing when indulging his flights of fancy.

CARNAVAL, OPUS 9

Like the *Papillons*, Opus 2, this work is a collection of short pieces with slender interlards. At first they were unnamed, but later Schumann added the names of the characters in the masquerade, such as Pierrot, Arlequin, Pantalon and Colombine. There are also numbers named after the imaginary characters in Schumann's fanciful *Davidbunde* (Society of David, the Philistine), as well as after real characters such as Chopin, Paganini, etc. This work was splendidly analyzed by Mr. Edward Baxter Perry in THE ETUDE for February, 1909.

Arise of Love (Ave). One of the most intimate and tender of all Schumann's compositions. It has a favor indescribably its own, and like the most famous songs of "Early Green." ("The Love of the Month of May.") It produces an effect which with Schumann seems to be almost to obtain. (Grade 4-5.)

Other pieces from this set are attractive in the extreme. They are all carefully described in the article by Mr. Perry mentioned above.

FANTASIESTÜCKE, OPUS 12

Eight short pieces in fanciful style.

At Evening (Des Alends), No. 1. No composer has caught the dreamy atmosphere of the summer twilight more effectively than Schumann has in this delicate piece of piano poetry. As indicated by the composer, it must be played with a kind of intimate depth and a genuine touch, without which the piece is insufferable. (Grade 6.)

Dream Visions (Traumes Visionen), No. 7. Like the preceding piece, this requires a kind of technical finish that presupposes lightness and a velvety touch, together with an evenness of all mechanical effort. Then with the proper understanding of the musical content. It is one of the most original of all Schumann's compositions. (Grade 8.)

Souring (Aufschwung), No. 5. Another of these remarkable musical dream pictures. Its melodious style and full of deep musical meaning it has become a great favorite among advanced students. It contains certain technical difficulties which once it beyond the capabilities of the player with a limited experience in the mechanical side of piano playing. (Grade 7.)

Wander (Wander), No. 12. It is said that Schumann preface this composition with the remark: "Not he who is full of will, but he who has succeeded in freeing himself from them, steps and succeeds in the same." This is possibly a reflection of Schumann's own bondage to whims. The piece is perhaps less difficult than the other selections from the *Fantasiestücke* mentioned above. (Grade 7.)

Why? (Warum?), No. 3. This piece is a musical question and the manner in which Schumann has suggested the question is so beautiful and so peculiarly lovely, and once learned, it remains in the memory of the music-lover forever. (Grade 6.)

KINDERSCENEN, OPUS 15

Thirteen familiar pieces which have been of immense importance in educational work. The very popular *Träumerei* is number seven of this series.

Curious Story (Curiose Geschichte), No. 2. This piece appeals strongly to children who love fairy tales. The melody is original and distinctive. (Grade 3.)

Happy Enough (Glückes genug), No. 5. This bright and cheerful piece is a most popular melody playing for a pupil in the third grade, especially for the pupil who has found it difficult to play a melody and its accompaniment with one hand. (Grade 3.)

Important Event (Wichtige Begebenheit), No. 6. This is doubtless one of the best short studies among the simpler pieces of Schumann. It is in many ways better than the average chord study because it is a real piece, and presents chords as the student finds them in actual compositions. (Grade 3.)

Reverie (Träumerei), No. 7. Unquestionably the most loved composition of all the works of Schumann. With an irregular and somewhat extraordinary rhythm and with melodic and harmonic peculiarities which seem to place it in a different class from those pieces which are popularly called "easy," this remarkable composition has nevertheless met with a singular appreciation. The entrancing melody, well played, will remain a popular favorite in future centuries, when the cheap and useless popular trash of the present day has completely out of existence as last winter's snow. (Grade 3.)

KREISLERIANA, OPUS 16

This is described in another part of the present issue of THE ETUDE, under the heading, "Their Favorite Schumann Pieces."

ARABESQUE, OPUS 18

The word "arabesque" refers to a kind of Oriental decoration or ornament. Evidence of arabesque ornamentation are found in the art works of many Mohammedan people, because the religious tenets of the sect prohibited any ornamentation resembling living creatures or forms. In Schumann's "Arabesque" is a delicate piece of musical ornamentation, entirely unlike the variation form. Played at the proper speed and in the proper manner it is quite difficult. (Grade 8.)

TWO VALES (WITHOUT OPUS NUMBER).
These two compositions are unique in style. They do not suggest either the Viennese waltz or the art-valet of Chopin. Schumann's individuality is firmly imbedded in them.

BLUMENSTÜCK, OPUS 19

Flower Song (No. 1), one extract from this collection of short pieces, has great merit for the teacher who is in search of material suitable for teaching sustained melody playing accompanied by notes in the same hand carrying the melody.

NOVELETTE, OPUS 21

Eight pieces. Schumann called these pieces "long and connected romantic stories." They are not given separate titles.

Nocturne, Opus 21, No. 1. This is a powerful work for the advanced student. It requires much continued practice before the full merit of the piece can be realized. It is the most distinctive of all the pieces of this particular set. (Grade 7.)

Another of these compositions, somewhat different in type from those grouped under Opus 21, is the *Nocturne*, No. 8 in B Minor. This is a vigorous, brilliant piece, filled with rich and melodious music. It is a fresh and interesting manner. It demands the best efforts of a solid and magnetic teacher to make it thoroughly interesting. (Grade 6.)

M. MOSZKOWSKI MRS. H. H. A. BEACH W. H. SHERWOOD EMIL SAUER H. BAUER JULIE RIVÉ-KING X. SCHARWENKA

comes to meet one almost spontaneously."

Educational Notes on Etude Music

By P. W. OREM

THE SCHUMANN NUMBERS.

Eight pieces by Schumann will be found in this issue, all representative numbers.

The "Nachstücke" (Night Piece or Nocturne) in F, Op. 23, No. 4, is one of Schumann's loveliest inspirations. It has been equally arranged in both vocal and instrumental forms, even finding its way in the hymn books as a long metre tune under the name "Canonbury." The idea of the spread chords in the middle register is particularly beautiful and characteristic. These chords must be played with an elastic touch and loose arm, bringing out the melody tones slightly. The pedal must be sensitively and carefully used (as indicated). The iterative passage in A flat should be played smoothly and evenly, bringing out all the voices.

To quote a sympathetic biographer "Schumann delighted, even towards the close of his period of activity, to pour forth works for, and with regard to, young people. With children he could be a child, and this embodies one of the most charming traits of his disposition." Foremost among these works comes the famous "Album for the Young," Op. 68, containing forty-three pieces. Many of these are gems; nearly all are well-known. "First Loss," Op. 68, No. 16, is a fine example, a dainty and expressive lyric, touching in its simplicity of appeal. Play it like a song, tenderly and with sympathy.

The "Scenes from Childhood," an earlier work, Op. 15, contains the celebrated "Träumerei" (Reverie) No. 7. Although a typical pianoforte piece, this number stands well in most arrangements. It is a favorite orchestral number, for instance. As transcribed by A. Gullman for the pipe organ, it is very effective and makes an acceptable solo voluntary. The registration given is practicable on most organs.

The "Slumber Song," Op. 124, No. 16, is taken from another set, entitled "Album Leaves." This is also a popular piano piece but its broad, flowing melody is well adapted for the violin; hence this transcription. It is one of the most characteristic lullabies extant. The soothing figure of the accompaniment to the principal theme and the peculiar effect of the middle section, suggestive of the rocking of an old-fashioned cradle.

Like others among the great composers Schumann had a weakness for writing pianoforte music for four hands. This is a very interesting form of musical composition, with a technique of its own, requiring a special aptitude on the part of the composer. Schumann had much success in it. His Op. 85, for instance, is a set of "Twelve Pieces for Four Hands," all unique, original and of polished workmanship. No. 10 of this set, "Abendlied" (Evening Song) is the most popular, so popular, in fact, in its many arrangements, for various instrumental and vocal combinations, that it is known to many musicians that this piece was originally composed as a piano duet. We give the original in this issue of the ETUDE. In the history of the left hand of the *Primo* player is unexploited. It is undoubtedly the intention of the composer that the player shall devote his entire attention to the delivery of the beautiful song-like melody. The *Primo* player is here a soloist while the *Secondo* plays the organ-like accompaniment. Note the beautiful effect in measures 1, 4, 10, 21 of the *Secondo*, like the echoes of a celestial choir, during the silences in the solo part. Play the melody soulfully, as would a finished violinist.

Schumann's Op. 130 is known as the Children's Ball, six pieces for four hands. This set serves to demonstrate what the composer could do with the higher dance forms. The whole set is worth playing but our space limits us to the "Waltz," No. 2, which we give complete. It is a delightful duet number, rhythmic, characteristic and cleverly harmonized.

Schumann's "Romance," Op. 28, No. 2 is one of his finest pianoforte pieces. The original version for two hands is in F sharp, but in the duet arrangement it is transposed to F for the convenience and greater ease of the players. This will make a splendid recital number for better advanced players. Bring out all the voice parts clearly.

Schumann's "Two Grenadiers" is beyond question the most popular of his songs. It has genuine human interest, the picturesque quality, and the introduction of the attractive "Marsellaise" adds another element of success. It is sung by all good singers. It should be rendered with elocutionary effect and the accompanist need entirely efface himself.

PALADIN—E. LAURENS.

This brilliant number is taken from a suite entitled "Mascarade" by a contemporary French composer, Edouard Laurens (1857-). Each number of this suite portrays musically some fanciful character. A paladin was a "knight-errant" or champion of old. This piece suggests the stately approach of a knight, mounted and in full panoply, appearing in the distance and gradually drawing nearer. It is an interesting bit of musical characterization. The heavy, pointed dots over the notes of the principal theme indicate the tone *staccato*. In order to bring out the peculiar dry quality of tone desired, the composer has indicated that these tones be played by one finger throughout, employing a sort of stabling touch. Note, as the piece works up, the effect of the two voice parts, *staccato* and *legato*, combined in the right hand. Play the passages in third very smoothly. Work gradually towards the climax and let the final appearance of the theme enter with a crash. This is a grand study in the *crescendo*. The latter portion of the piece is also a fine chord and octave study. Do not hurry any of it, note that the metronome time is given by the composer is rather slow at the beginning, still slower at the climax.

VALE FUGITIVE—A. CALVINI.

"Valse Fugitive" might be translated as "runaway waltz," a runaway on the keyboard, as it were. This piece reminds one somewhat of the celebrated "minute waltz" of Chopin. It is tuneful and cleverly constructed throughout and it should prove a great success at recitals. It must be played at a good, speedy pace and with a scintillating quality of execution.

GAVOTTE MODERNE—ARTHUR B. BURNAND.

This is an artistic and finished bit of writing by an accomplished English composer and pianist. It is a modern idealization of the old gavotte rhythm. It must not be taken too fast and should be given a somewhat stately character. It will afford good study in double notes and in chord and octave work. All double notes must be played exactly together. The chords should be played with the arm touches chiefly, the octaves from the wrist. A fine recital piece.

VALE SENTIMENTALE—L. RINGUET.

This is the most recent composition of the talented French-Canadian composer, who is a favorite to his series of waltzes, all of which have proven popular. This waltz is of the dreamy type and while it may be used for dancing purposes it is to be considered rather as an idealized type for drawing-room use. The themes should be well contrasted in tone color and in dynamics.

SECRET OF THE FLOWERS—H. WORDEN.

This is a melodious drawing-room piece, suitable for a third-grade student. It is the work of a promising young American writer. In playing this piece one should cultivate the singing tone and an expressive manner of delivery. The pairs of thirty-second notes occurring in the principal theme are played almost like grace notes.

MOORISH DANCE—F. RAISER.

This is an excellent teaching or recital piece, full of color and character. Although it will require nimble fingers and clean execution, it is not too difficult for an advanced second grade pupil. Play it in the original manner, not too fast, and note the drumming effect of the bass in the middle section in E minor.

THE VOCAL NUMBERS.

Ira Bishop Wilcox's "Love's Flowers. Shall Bloom" is a new song by an experienced American composer. It has some decided elements of popularity and is a song that singers will be glad to use. It is easy to sing and has an expressive, catchy melody.

E. MacLean's "Moon Song" is a high-class number for low voice, by a talented American woman composer. It will require intense expression. The accompaniment is most interesting.

DRAGON FLIES—R. KRENTZLIN.

This is a fanciful mazurka movement which offers many useful teaching features of advantage to third-grade pupils. It has more rhythmic variety than is usually to be found in pieces of the mazurka type. It has melodic and harmonic interest also, and it should be played in a vigorous manner, briskly and with good accentuation.

JOLLY COMRADES—H. ENGELMANN.

This is one of the best of Mr. Engelmann's many successful easy teaching pieces. It introduces in a tuneful and attractive manner elementary runs and scale work in either hand. As it is in "rondo form" the pupil should know that, briefly speaking, a rondo is a composition in which the first or principal theme reappears after each additional theme is introduced.

SCHUMANN'S ORCHESTRAL WORKS.

Strictly speaking, the foremost Schumann works for Orchestra number less than twenty famous compositions. This, however, does not include his works for Orchestra and voice. The following is a list of his best known compositions for Orchestra. Symphony, No. 1, Opus 38, in B flat Major. Symphony, No. 2, Opus 61, in C Major. Symphony, No. 3, Opus 97, in E flat Major (Rheinische).

Symphony, No. 4, Opus 120 in D Minor. Overture, Scherzo and Finale, Opus 52. Overture, *Die Braut von Messina*, Opus 100. Festoverture, Opus 123. Overture, *Julius Caesar*, Opus 128. Overture, Hermann and Dorothea, Opus 136. Piano Concerto in A Minor, Opus 54. Concertstück in C (Piano and Orch.), Opus 92. Concert, Allegro in D Minor, Opus 134. Concertstück for 4 horns and orch., Opus 86. Cello Concerto, Opus 129. Fantasia for Violin and Orchestra, Opus 131.

The works for orchestra and voice are, in many cases, better known than the purely orchestral works. His opera, *Genoveva*, never met with great success, and the libretto is blameworthy largely for this. The music to *Manfred* and *Finis*, however, is better known, and the cantatas, *Der Rose Pilgerfahrt* and *Das Paradies und der Peri*, have been produced quite frequently.

Schumann's early orchestral works lacked any wide significance. It was not until his thirty-first year that he wrote his first Symphony. In 1839, two years before his Symphony was produced, he wrote to his former teacher Spitta: "At present it is true that I have not had much practice in orchestral writing, but I hope to master it some day. He mastered it so well that Dr. Philip Spitta, one of the oldest of German critical writers, speaks of the Schumann Symphonies in the following manner in the latest volumes of the extensive Grove Dictionary.

"Schumann's Symphonies may, without any injustice, be considered the most important in their time since Beethoven. Though Mendelssohn excels him in regularity of form, and though Schubert's C Major Symphony is quite unique in its wealth of beautiful musical ideas, yet Schumann surpasses both in greatness and force. He is the man of the youths; he has the greatest amount of what is demanded by the greatest, most mature and most important of all forms of all instrumental music. He comes near to Beethoven, whom it is evident is almost the only composer he ever took as a model. No trace whatever of Haydn or Mozart is to be found in his symphonies, and Mendelssohn, just a little. A certain approximation to Schubert is indeed perceptible in the working out (Durchführung) of his pianoforte movements. But the symphonies, like the pianoforte works, and the songs, and indeed all that Schumann produced, bear the strong impress of a marvelous originality.

His first attempts at orchestration produced many ludicrous effects and these amused him very much indeed. The most inspiring and entrancing of all of Schumann's Symphonies works is doubtless the First Symphony. It was Schumann's original intention to call this work the "Spring" Symphony. According to this plan the first movement would have been known as "Spring's Awakening," and the last movement as "Spring's Farewell." Schumann, however, abandoned the idea of giving his symphonic works names. This seems somewhat odd in face of the fact that few other famous composers have given their pianoforte pieces so many special names.

GAVOTTE MODERNE

Allegro vivace M.M. ♩ = 108

ARTHUR B. BURNAND

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THE ETUDE

SECRET OF THE FLOWERS

REVERIE

HUGH WORDEN

Andante M. M. ♩ = 96

mf cresc. *f* *mf* *Ped. simile* *last time to Coda* *un poco rit. a tempo* *f* *Ped. simile* *Coda* *p* *f poco rit.* *f* *mf* *mf* *Ped. simile* *f* *mf* *mf* *Ped. simile* *un poco rit. a tempo* *f* *Ped. simile*

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THE ETUDE

dolce *cresc.* *f* *dolce* *Ped. simile* *mf cresc.* *f* *dim. e rit.* *D. S.* *Ped. simile*

JOLLY COMRADES

RONDO

H. ENGLEMAN, Op. 606, No 1

Allegretto scherzando M. M. ♩ = 116

p *cresc.* *last time to Coda* *p* *cresc.* *Coda* *mf* *pp* *f* *D. S.*

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THE ETUDE ROMANCE

R. SCHUMANN, Op. 28, No. 2

Semplice M.M. ♩ = 100

Secondo

p

a tempo

rit

Primo

pp

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THE ETUDE ROMANCE

Primo

R. SCHUMANN, Op. 28, No. 2

Semplice M.M. ♩ = 100

p

a tempo

rit

p

f

p

pp

THE ETUDE

EVENING SONG

ABENDLIED

Secondo

R. SCHUMANN, Op. 85, No. 12

Espressivo e sostenuto (Tempo rubato) M. M. ♩ = 54

WALTZ

Secondo

R. SCHUMANN, Op. 130, No. 2

Giacoso M. M. ♩ = 54

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THE ETUDE

EVENING SONG

ABENDLIED

Primo

R. SCHUMANN, Op. 85, No. 12

Espressivo e sostenuto (Tempo rubato) M. M. ♩ = 54

WALTZ

Primo

R. SCHUMANN, Op. 130, No. 2

Giacoso M. M. ♩ = 54

NOCTURNE IN F

NACHTSTÜCK

Semplice M. M. ♩ = 84

R. SCHUMANN, Op. 23, No. 4

ad libitum

p

Ped. simile

mf

rit.

Ped. simile

mf

Ped. simile

rit.

p

ritand.

rit.

p

Ped. simile

Adagio

p

pp

PALADIN

MASCARADE

EDMOND LAURENS, Op. 24, No. 1

Mesto e pomposo M. M. ♩ = 72

cresc. ed allargando poco a poco sin al fine

ppp

legato

dolce e legato

meno p

mf staccato e marcato il canto

legato

2^a tempo

fff

M. M. ♩ = 63

fff

tutta forza

VALSE SENTIMENTALE

LEON RINGUET, Op. 50

Tempo di Valse M.M. ♩ = 54

pffettuoso

Energico

FF

Fine

melodia ben marcata

TRIO

p

espress.

mf

ff

Fine of Trio (D.C.)

lusingando

mf

5 4 3 1 2

* From here go back to Trio and play to Fine of Trio; then go to the beginning and play to Fine.

MOORISH DANCE

MOHRENTANZ

PAUL KAISER, Op. 4, No. 2

Vivace M.M. ♩ = 126

p

poco rit.

f

p

poco rit.

last time only

p

pp

morendo

ppp

Fine

sempre staccato

p

marcato

D.C.

mf

cresc.

f poco rit.

atempo

mf

Piu lento

mf

accel.

quasi glissando

f

D.S.

THE BEETLES' DANCE

EDWARD HOLST

Intro.
Allegro moderato

Allegro moderato

Tempo di Galop M. M. ♩ = 132

p *f* *p* *f* *cresc.* *ff*

p *f* *cresc.* *ff*

mf marcato il canto

mf *f* *ff* *mf* *f* *ff*

mf marcato il canto

Fine

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The image shows a page from a musical score, specifically the first system of the 'Dance of the Hours' section. The score is for piano and features complex rhythmic patterns, including triplets and sixteenth notes. The tempo is marked 'Allegretto' and the key signature is one flat. The score includes dynamic markings such as 'f', 'Ped. simile', 'cresc.', 'ff con fuoco', 'mf', and 'ff'. The first system ends with a repeat sign and a first ending bracket.

ROB ROY
MARCH

BERT R. ANTHONY, Op. 21, No. 1

Tempo di Marcia M. M. $\text{♩} = 108$

Tempo di Marcia M. M. $\text{♩} = 108$

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Trio

p cantando

mf

YOUTHFUL LOVERS

WALTZ

Tempo di Valse M.M. ♩ = 54

SIDNEY STEINHEIMER

p

f

Fine

f

D.C.

THE ETUDE

DRAGON FLIES

LIBELLE
Mazurka

R. KRENTZLIN, Op. 8, No. 3

Vivace M.M. ♩ = 120

mf

rit.

a tempo

f sf

p

f sf

rit.

a tempo

f sf

1st time only

For Fine only

stringendo

ff Fine

p

Ped. simile

f

dim.

ritard o cres.

D.S. al Fine

FIRST LOSS

ERSTER VERLUST

Nicht schnell
Moderato M.M. ♩ = 66

R. SCHUMANN, Op. 68, No. 16

fp *p* *f* *p* *cresc.* *Etwas langsamer poco meno mosso* *atempo*

SLUMBER SONG

SCHLUMMERLIED

Allegretto M.M. ♩ = 69

R. SCHUMANN, Op. 124, No. 16

pp *Second time to Coda* *Gstring*

pp *p* *f* *D.C.* *D.C.* *CODA* *CODA* *ten.*

(Swell: Viola & Stop, Diapason, 8 ft.
Registration Great, or Choir: Melodia & Dulciana, 8 ft.
Pedal: Bourdon, 16 ft. Swell to Pedal.)

TRAÜMEREI REVERIE

R. SCHUMANN, Op. 15, No 7
Transcription by Alex. Guilmant

Andante espressivo M. M. ♩ = 76

Manual

Pedal

Gt.

pp

rit.

a tempo

pp Sw.

a tempo

pp Gt.

a tempo

Gt. & Sw. coupled

rit.

a tempo

Sw. to Gt. off.

St. Diap. in.

Sw.

ri

far - dan - do

pp

LOVE'S FLOWERS SHALL BLOOM

LIZZIE DE ARMOND

IRA BISHOP WILSON

Andante cantabile

The sun-set's gold may fade a-
The sil-ver stars shall rise at

way Through all the years that come and go, The ro-sy dawn in dark-ness lie, The shad-ows
last The win-ter's snow gives place to spring, Bright rain-bows span in fall-ing showers The fu-ture

fill my path be-low: Yet mem-o-ry still weaves a crown Of joy that nev-er will de-
days new hope will bring. For life is sweet, and dreams come true Though thorns a-mid the ros-es

part, For you the flow'rs of love shall bloom With-in my heart, my faith-ful heart. Love's fra-grant flow'rs shall nev-er de-
stand, For you the flow'rs of love shall bloom With-in my heart, my faith-ful heart.

cay, Of life it-self they form a part; For you, O dear-est one of all, Love's flow'rs shall bloom with-in my heart.

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THE TWO GRENADIERS

DIE BEIDEN GRENADIERE

R. SCHUMANN, Op. 49, No. 1

Moderato

mf

To France were re-turn-ing two gren-a-diers, In Rus-sia they had been

p

tak-en, And when they came to the Ger-man fron-tier Their cour-age was sad-ly shak-en, 'Twas

there that they both heard the sor-row-ful tale, That Fran-ces proud realm had been shak-en, De-feat-ed and scat-ter'd the

rit.

val-lant host, And the Emp-er-or, the Emp-er-or been tak-en. How bit-ter-ly wept then the gren-a-

diers, At hear-ing the ter-ri-ble sto-ry: And one then said: "A-las! once more My wounds are bleed-ing and

go-ry." The oth-er said: "My sun is set, With thee I would die glad-ly, But I've a wife and

child at home, With-out me they fare bad-ly!" What mat-ters my wife, what mat-ters my child, A

hea-vi-er care has a-ris-en; Let them beg or pray when they hun-gry are, My Em-per-or sighs in a

piu mosso

pris-on! O grant me, broth-er, but one prayer, If my hours I now must

num-ber, Take with thee my corpse to my na-tive land, In France let me peace-ful-ly

piu mosso

slum-ber, My cross of hon-or with rib-bon red, Then on my bo-som

place thou, Give me my mus-ket in my hand, My sword a-round me brace thou Thus

will I lis - ten and lie so still, And watch like a guard o'er the forc - es, Un - til the roar - ing of

can - non I hear, And tramp - ing of neigh - ing hors - es. Then o - ver my grave will my Em - per - or ride, While

swords gleam bright - ly and rat - tle, While swords gleam bright - ly and rat - tle; Then arm'd to the teeth will I

rise from the grave, For my Emp' - ror, my Emp' - ror to bat - tle. *Adagio*

To Miss Elsie Schaefer

MOON SONG

To Miss Elsie Schaefer

E. MAC LEAN, Op.3

Un poco andante. *p*

cresc.

E. MAC LEAN, Op. 3

A low hung moon thro' baffling mists I see; It is mine own fu-tu-ri-ty. Some day I'll rule that realm of lim-pid light Tho'

p

cresc.

dim. p

now I have on-ly the night, Tho' now I have on-ly the night, on-ly the night.

cresc.

f

dim.

pp

cresc.

dim.

p

dim.

pp

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THE ETUDE EDUCATIONAL CARTOONS

Picture Object Lessons that show at a glance why some teachers and why some pupils fail to succeed.



THE PUPIL WHO KNOWS IT ALL

Just why this particular young lady takes lessons no one is quite able to tell. If you were present at one of her lessons you would soon get the idea that she knows far more about music instruction than the teacher. She indicates what pieces it pleases her youthful majesty to play and she never fails to let the teacher know that she intends to play them in her own particular way. Perhaps if the teacher were a little more assertive Miss Presumptuousness might lose some of her officiousness.



THE TEACHER WHO CAN DO TWO THINGS AT ONCE

This teacher feels that a few minutes taken from the pupil's lesson to read a personal letter will not count for much. Furthermore, he deceives himself into thinking that the pupil is blind to his neglect. He does not realize that the pupil is paying for the best of his most concentrated brand of attention and that if he tries to pawn off some very much diluted interest he may be without a pupil at the end of the term. When you teach, teach do nothing but teach and teach in the very best manner you know how.

THE UP-AND-DOWN PUPIL.

BY I. W. LERMAN

SOME pupils are good readers but develop slowly; others are indifferent readers but develop rapidly; yet another class are good readers who develop creditably up to a certain point and then "go to pieces," that is, they will read and learn a new piece quite readily, attaining a good degree of proficiency, but having reached their high-water mark, the tide of excellence recedes rapidly, until at the end the piece becomes worse than at first. Consequently, when they play (?) it, teacher, parents and friends are distracted by a hopeless jumble of meaningless jingle.

These pupils form what might be called the up-and-down pupils. Teachers, in the course of their experience, meet with difficult and perplexing cases that tax their patience, ingenuity and courage, but not the least bothersome is the pupil who, like the "kicking cow," will fill, or well nigh fill, her pail of perfection only to upset it without apparent reason, thereby seeming to nullify all the teacher's good work.

For a long time the up-and-down pupil was a puzzle to me, but a close study of such cases led me to the conclusion that this baffling peculiarity is due to the presence of the talent offset by a lack of continuity, or, in other words, a combination of aptitude and impatience.

A child so constituted will learn a new study or piece readily enough and attain considerable proficiency therein, but as soon as her patience gives out or her interest is satiated, intelligent, thoughtful effort becomes burdensome and her work on that study or piece deteriorates, until her performance of it becomes—well, *execution*.

As I have intimated, however, a pupil of this kind need not be considered a failure. True, very few such pupils become deep students, but many of this class may and do become brilliant performers and especially good sight-readers. Indeed, the very peculiarity we notice in them as pupils is a sign of their particular bent for sight-reading.

"But," queries the teacher, "how are we to treat pupils who possess this exasperating tendency to deteriorate with each new piece as soon as it is fairly well learned?"

My answer is: 'Don't give them a *chance* to "go stale." Get all you can out of them on each new piece, but *do not try to get more*. When you think they have reached their zenith of excellence on the work in hand, whether it be etude or piece, have them drop it at once, and do not allow them to attempt it again, even by way of review, until some time has past—say, several months.

I believe that when a child has begun to "go back" on a piece, any further time or effort given to that piece just then is wasted and would better be expended on new work.

While the suggested mode of treatment may be applied more particularly to melodic studies and pieces, it will also work out advantageously if used judiciously in connection with the necessary technical work, such as finger gymnastics, scales and arpeggios.

This will leave the pupil with a very small repertory for show purposes, but better this than to allow her to commit musical murder by "dashing off" pieces much the worse for wear. It will be time enough to show after several years' study, when she will have attained proficiency plus more intelligence, good sense and, in consequence, greater judgment, stability and self-control.

The bee does not waste a whole day on one flower, but quickly gathering what it can from a blossom, it flits to another, and so on till the end of the day, when it returns to the hive well laden with a rich variety of honey and pollen. Like the bee, the kind of pupil under notice (but that kind only) will achieve the best results by the "sipping and flitting" process I have indicated.

As to myself, however, I love everything musical—the lively music as well as the sad and classical—the music of Beethoven, the music of the Spaniards, Gluck and Chopin, Massenet and Saint-Saëns, Gounod's *Faust* and *Mariette*, the folk-songs, the hand-organ, the tambourine, even the bells, music for dancing and music for dreaming. It all speaks to me, inspires me, Wagner's music moves me, thrills me, hypnotizes me, and the violin harmonies of the gypsies, those sorcerers of music, have always drawn me to the exhibition. The despicable fellows always stop my progress, I cannot leave them.—*Alphonse David.*

REINECKE ON SCHUMANN, AS TOLD BY
TSCHAIKOWSKI.

The following is from Tchaikowski's "Diary of My Tour in 1888," and describes how Reinecke entertained the Russian composer by telling him something of Schumann. Tchaikowski's *Suite* had been performed at a Gewandhaus concert, and had met with great success, which was rather unexpected, as Leipzig at that time was not disposed to accept music of so modern a kind as that of Tchaikowski. However, the *Suite* was well received, and Reinecke was among the first to congratulate the composer.

"After the concert," Tschakowski tells us, "I went to supper with Reinecke. He and his family all did their best to be kind and polite; and Herr Reinecke, who among all other things is an excellent French speaker, was especially courteous and attentive to my conversation. In his youth he had been intimate with Schumann, and related many incidents in the life of the great German master. Schumann was really melancholy, and it might have been predicted from the fact that he was in the habit of going out to his orchard and insanity, as it eventually did. He was surprisingly silent; it seemed as though every word cost him an extraordinary effort. What was peculiarly striking in his musical organisation was his complete lack of feeling for rhythm, and it was not till I had seen an instance which made it evident that he did not even distinguish the various *timbres* of orchestral instruments, and that he was entirely wanting in a natural feeling for rhythm, so indispensable for a conductor, that I began to doubt whether such an anomaly in a musician who, judging from his work, was so especially inventive as regards rhythm!"

THOUGH a man's life may not be prolonged, it may be widened and deepened by what he puts into it; and any possibility of bringing people into touch with those highest moments in art in which great ideals were realized, in music in which noble aspirations and noble sentiments are embodied, is a chance of enriching human experience in the noblest manner, and the humanizing influences which democracy may hereafter have at its disposal may thereby be infinitely enlarged.—
C. H. H. Parry.